

# PREFACE

## TO THE SEVENTEENTH EDITION

The first edition of the *DICTIONARY OF PHOTOGRAPHY*, published nearly 60 years ago, was a reprint, with some small additions, of an explanatory glossary of photographic terms that had appeared, in serial form, in *The Amateur Photographer*. In the hands first of its original author, the late E.J. Wall, and the successive editors, the *DICTIONARY* has by degrees been extended into a complete reference-book for the practicing photographer, whether amateur or professional. Each edition, in its turn, has provided a concise and reliable summary of the photographic practice of its day.

The present edition, the Seventeenth, like its predecessors, makes no attempt to appeal to the scientist or research worker, but contents itself with a scientific basis no deeper than is required to enable the practicing photographer to understand, and so surmount, the difficulties that he may encounter in the course of his work. The main emphasis of the book lies on the practical side, and very full details are given of all current procedures and processes. In the case of the most important subjects, the articles have been expanded almost to the proportions of a small handbook. Several of these longer articles have been entirely recast for this edition, often not so much to include new facts as to reflect changed viewpoints. A number of new articles have been added, and many old ones have been revised, extended and brought up to date. Though a number of minor articles referring to matters no longer of interest have been deleted to provide space for expansion, working details, even if brief, for all such older processes as have been of real value and importance in the past are still retained.

It is hoped that the Seventeenth Edition of the *DICTIONARY* will serve the present day photographer as well as earlier editions served his predecessors. Every effort has been made to render it as complete a storehouse of useful photographic information as necessary limits of size permit, and in particular to exclude all errors and inexactitudes. Nevertheless, errors and omissions may exist, and the Editor will always be glad to hear from readers who can offer suggestions or corrections that may be incorporated in a future edition.

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And to the Air Ministry (Aerial Photography) and the Williamson Manufacturing Company (Gun Camera).  
A.L.M.S.





# DICTIONARY OF PHOTOGRAPHY

## — A —

**A.** In chemical nomenclature, *a* as a termination has been widely used in the past to indicate indifferently the oxide or the hydroxide of an alkaline or alkaline earth metal; as *alumin-a*, *lithi-a*, *potassi-a*, *stronti-a*, or *magnesi-a*. Also as a termination for the names of alkaloïdal organic compounds, as *morphi-a*, but in this latter case the syllable *-ine* is preferred, as *morph-ine*. As a prefix in scientific and technical names, *a* signifies negation, from the Greek privative prefix *a*; as "chromatic" having relation to colour, "*a*-chromatic" not having relation to colour.

**Abaxial.** In optics, not coincident with the axis. The term is applied to the oblique or marginal rays of light passing through a lens.

**Aberration.** Defects in the performance of a lens or mirror which prevent it from giving an absolutely sharp image. Complete removal of all aberrations is impossible, both theoretically and practically, but in a well-designed photographic lens the residual aberrations are small. The aberrations inherent in any optical system of transparent material with spherical surfaces are: chromatic aberration, spherical aberration, coma, curvature of field, astigmatism, and distortion. (See under these headings.)

See also LENS.

**Abrasion Marks.** See STRESS MARKS.

**Absolute.** Pure or unmixed: often applied to alcohol almost entirely free from water. (See ALCOHOL.)

**Absolute Temperature; Absolute Zero.** Since the temperature of a body is the expression of molecular movements, complete withdrawal of heat would cause the cessation of these movements. The temperature at which this occurs has been accurately determined, and is approximately  $-273^{\circ}\text{C}$ .

( $-459^{\circ}$  F.). Since no lower temperature is possible, it is called the *Absolute Zero*, and temperatures reckoned from it, in Centigrade degrees, are called *Absolute Temperatures*. A temperature of  $30^{\circ}$  C. would thus be  $303^{\circ}$  A., and  $-30^{\circ}$  C. would be  $243^{\circ}$  A. Sometimes written  $243^{\circ}$  K. to commemorate the work of Lord Kelvin. (See THERMOMETER and THERMOMETRY.)

**Absorption.** In optics, the partial destruction of light in passing through a medium: for example, a blue glass may absorb all rays but the blue rays, these latter being transmitted. Also the destruction of light by an opaque body, another form of energy (generally heat) being produced.

**Accelerator.** A term often applied to the alkaline constituent of a developing solution, because increasing the amount of alkali in all normal cases speeds up the action of a developer. The most commonly met accelerator is probably sodium carbonate, but potassium carbonate, and sodium or potassium hydroxides, are also used. Trisodium phosphate, and especially borax and sodium metaborate, are usually preferred in negative development; ammonia, once almost the standard alkali, has now dropped out of use almost completely. (See DEVELOPMENT and FINE-GRAIN DEVELOPMENT.)

**Acetate Film.** Film in which the base, instead of the highly inflammable cellulose nitrate ("celluloid") is of cellulose acetate, which, though it can be consumed by fire, will not flare up. This "non-flam" or "safety" base is used for sub-standard cine films, and for many 35-mm. films for miniature cameras.

**Acetic Acid** (Fr., *Acide Acétique*; Ital., *Acido Acetico*; Ger., *Essigsäure*). Formula,  $\text{CH}_3\text{COOH}$ ; molecular weight, 60; synonym, Purified Pyroligneous Acid. The earliest known acid. In dilute form as vinegar by the fermentative oxidation of alcohol, but now largely prepared from wood by destructive distillation and subsequent purification. There are three commercial strengths.

*Glacial Acetic Acid* contains about 99 per cent. of acid and 1 per cent. of water. Its specific gravity varies from 1.065 to 1.066. When cooled to  $62^{\circ}$  F. it solidifies into a mass of crystals, and remains solid till the temperature is raised. From this property is derived the term *glacial*. Care should be exercised in handling this, as it is distinctly corrosive; if any should by chance be spilt upon the naked skin, it should

## Acetone

be washed off immediately. It is a poison, by reason of its caustic properties—the obvious chemical antidote being chalk or a bicarbonate. It is miscible with water and alcohol in all proportions. The glacial acid is highly inflammable.

*Commercial "Strong" Acetic Acid.* This is one-third the strength of the glacial acid, and contains about 33 per cent. of real acid. It can be conveniently prepared from the glacial acid by mixing with it twice its own quantity of distilled water. It is sometimes known as "Beaufoy's Acetic Acid," or "Acetic Acid B.P." Specific gravity, 1.044.

*28 per cent. Acetic Acid.* Acid of this strength, though not commonly sold in this country, is specified in many American formulæ. It may be prepared by adding 3 parts (by volume) of glacial acid to 8 parts of water. Specific gravity, 1.0388.

*Dilute Acetic Acid.* Made by mixing 1 part of "strong" acid and 7 parts of distilled water, and sold as "distilled vinegar." Specific gravity, 1.006. It contains about  $4\frac{1}{2}$  per cent. of acid.

An easy way of approximately testing the strength of pure acetic acid is by determining the specific gravity by means of a hydrometer.

The chief photographic use of acetic acid is in hardening fixers and as an acid stop-bath for papers. It is also used in certain toners and intensifiers, and as a general-purpose mild acid.

**Acetone.** Formula,  $\text{CH}_3\text{COCH}_3$ , or di-methyl-ketone. A volatile liquid having a pleasant etherous odour, prepared by the dry distillation of acetates—calcium acetate, for instance. Acetone mixes with water or alcohol in all proportions, boils at about  $57^\circ\text{C}$ ., and as it reacts with sodium sulphite to produce sodium hydroxide, may be added, instead of alkali, to a developer containing sulphite. (See *Pyro-Acetone* under DEVELOPMENT.) Acetone is a powerful solvent of most resinous substances, and it also very readily dissolves pyroxyline; hence is of special use in repairing articles made of celluloid. The edges being well softened by acetone and pressed into close contact unite firmly, and when dry the article may be as good as if unbroken. It is used thus for splicing cine films. Small baths, dishes, or protective casings may be easily made from old celluloid films by taking advantage of the softening action of acetone on celluloid. A compound of acetone with acid sodium sulphite, and known as acetone sulphite, has been used in development formulæ as a substitute for sodium sulphite or potassium metabisulphite.



**Acetylene.**  $C_2H_2 = 26$ . A gaseous hydrocarbon, obtained by E. Davy, in 1836, by treating an impure potassium carbide with water; and somewhat later by Wöhler, who obtained it by the action of water on calcium carbide. Acetylene has been suggested as a standard light source for the measurement of plate-speeds, photometry, etc. It is still occasionally used for enlarging or projecting lantern-slides when electricity is not available.

**Achromatic** (*ἀ*, prefix signifying negation, and *χρωματικός* coloured), when applied to a lens, signifies that it has been substantially corrected for chromatic aberration, so that the focal length does not depend on the colour of the light being used. The correction is usually effected by combining two glasses having different dispersive powers, as, for instance, a convex crown-glass lens with a concave flint-glass, or by enclosing a flint negative between two crown positives. (See LENS.)

**Acid Fixing Bath.** A simple solution of hypo (sodium thiosulphate,  $Na_2S_2O_3 \cdot 5H_2O$ ) is completely effective as a fixing agent, but suffers from certain incidental disadvantages that have led to its virtual disappearance from photographic practice. Developers are almost always alkaline, but with the exception of amidol they lose their activity if made acid. In a plain hypo bath, developer carried over in print or film continues to act until it is washed out, so that development may continue unevenly if one print lies on top of another. Further, developer carried over will oxidise, so colouring the hypo bath and allowing stains to develop if conditions are favourable. And finally, the hypo bath, if much used, becomes alkaline, in which condition it has a strong tendency to soften the gelatine, increasing the likelihood of frilling, reticulation, blisters and mechanical damage.

Any but the weakest acid will decompose hypo, with the liberation of a yellow precipitate of finely-divided sulphur. This decomposition, which is enormously accelerated by rise in temperature, can largely be prevented if a sulphite is present. To acidify a fixer it is therefore usual to add to it either a mixture of sodium sulphite and an acid, preferably acetic acid, or a bisulphite, which behaves like a mixture of normal sulphite with free sulphurous acid. Excess even of bisulphite should be avoided, or sulphur may precipitate on standing in warm weather; as a safeguard, extra sulphite should be added, the bisulphite should be mixed with the hypo

at or shortly before the time of use, and the quantity added should be carefully measured.

A standard acid fixer, suitable for both negatives and prints on gaslight, bromide, or chlorobromide papers, is :—

Hypo	4 oz.	200 gms.
Sod. sulphite (anhydr.)	90 gr.	10 gms.
Potass. metabisulphite	220 gr.	25 gms.
Water to	20 oz.	1,000 c.c.

The solution should be cold when adding the metabisulphite, for which an equal weight of sodium bisulphite may be substituted if preferred.

It should be noted that an acid fixing bath must not be used for printing-out or self-toning papers.

(See **FIXING** and **HARDENING FIXER**; also **SODIUM BISULPHITE**, **HYPO**, and **STAINS**.)

**Acidity.** Any solution containing more hydrogen ions than are found in pure water possesses the property of acidity, and will have a sour taste. The degree of acidity is estimated by determining the concentration of hydrogen ions in the solution, and is expressed as a *pH* value (*q.v.*). Paper impregnated with blue litmus is a common test for acidity, an acid liquid giving it a reddish tint. Alkalies or alkaline substances restore the blue colour.

**Acids** may be defined as compounds of hydrogen whose atom or atoms of hydrogen are replaceable by metals or by radicals having metallic characteristics, and the compound resulting from such substitution is termed a salt.

**Actinic** (*ἰκτινός*, genitive of *ἰκτίς*, a ray, especially of the sun). A term coined for the "chemically active" constituent of white light—that is, the blue, violet and ultra-violet by which alone the early sensitive materials were affected. In these days when practically all negative material is sensitive, if not to red, at least to all other colours, light of almost every colour is actinic. In connection with printing papers, which are not usually sensitised to colour, the term retains its original meaning, and it is correct to speak of an orange or red light as "non-actinic."

**Actinic Focus of Lens.** See **CHROMATIC ABERRATION** and **LENS**.

**Actinograph** (as above, with *γράφω*, I draw or write). Name given by Hurter and Driffield, the pioneers of sensitometry (*q.v.*) and inventors of the H. & D. system of stating plate speeds, to an early type of exposure calculator devised by them. (See EXPOSURE; EXPOSURE METERS.)

**Actinometer** (as above, with *μέτρον*, a measure). Any instrument which measures the intensity of the light by photographic means. The term Photometer (*q.v.*) is sometimes, but erroneously, applied to such an instrument. (See EXPOSURE and EXPOSURE METERS.)

**Adapter.** This term is applied to the fitting which may be added to the back of a camera so that films or plates may be employed alternately at will. The "film-pack adapter" is the most usual example of this. An adapter may be also fitted for roll-films.

When using two lenses of different sizes on the same camera it is necessary either to have a separate camera-front for each lens, or else, by the aid of smaller supplementary flanges, to screw the lens into the largest flange. These supplementary flanges are called adapters. There is a special variable adapter on the market for taking lenses of different sizes. It is constructed on the principle of the iris diaphragm and opens to take the back screw of the lens up to the shoulder. The opening is then contracted and clamped tightly, holding the lens firmly in position.

**Adiactinic.** (See ACTINIC.) An old term applied to red or yellow media for the dark-room window. No light is completely non-actinic. (See DARK ROOM and SAFE LIGHT.)

**Adurol.** Obsolete trade name for mono-chlor-hydroquinone or mono-brom-hydroquinone. These were introduced by Lüppo-Cramer in 1899, and are more energetic than hydroquinone itself, and in particular are less susceptible to variations of temperature. Mono-chlor-hydroquinone is still available under the name chlorquinol (*q.v.*).

**Aerial Fog.** See FOG.

**Aerial Perspective.** A term used to denote the idea of distance conveyed in a landscape, or a photograph of one, by the progressive lightening of the more distant planes. This lightening is due to light scattered by the atmosphere and by dust-particles and water suspended in it, and is more marked in a photograph taken on a non-colour-sensitive emulsion than on one taken on a panchromatic emulsion using a filter.

**Aerial Photography.** The history of photography from the air goes back to 1845 when attempts were made to take photographs from non-navigable balloons. Nadar of Paris produced successful photographs from a balloon in 1858, but there was no real progress until fully controlled aircraft emerged from the experimental stage. With the war of 1914 came the first attempt to make a science of map-reading from the air. In 1915 the forerunner of the modern Air Force camera appeared. Systematic aerial surveys of the sea and land were made, and maps of a new type followed. By the end of 1917 we had a complete photographic survey of the whole of Northern France and Flanders.

After the war aerial survey found its use in peace. The Royal Canadian Air Force, for instance, was given the work of surveying large tracts of land. In six years 40,000 square miles in Northern Canada, almost inaccessible to the ground surveyor, were mapped, and much valuable information was gained about the great forests, the different kinds of trees, and mineral deposits. In Australia the Government gave facilities for the Royal Australian Navy and the Royal Australian Air Force to survey the great Barrier Reef from the air. In South Africa, Northern Rhodesia was surveyed from the air to locate copper. In this country archaeologists unexpectedly found themselves owing much to aerial survey. Without interpreters all these photographs would have gone for very little, and it is on this comparatively new science of interpretation that the fighting services rely in war.

When frontiers are closed, battle-lines bar the way, and sea approaches are mined, what goes on behind them can still be a target for the "shots" of aerial cameras. The problem of interpreting these photographs varies according to what the interpreter is looking for. If it is a photograph of open country with no particular distinctive feature the interpreter may take some time to find it on the map, but it is time which he can never well afford, for in war time all his work must be done at full speed so that the operational staff can have the information as soon as possible. Naturally he has to know a great deal about map-reading and surveying. The scale of every photograph has to be calculated to gauge the size of every object. The print must also be orientated. Shadows are useful, for they enable the interpreter to find the North through knowing the time of day when the photograph was taken.

Without shadows his task is more difficult. Meteorologists may have to be called in to tell him which way the wind was

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## Aerial Photography

almost in the middle of the aircraft with its lens pointing through a hole in the floor. Beside the observer's seat is a switch-panel from which the shutter-mechanism is operated. By pressing a button the observer starts the camera, which goes on taking photographs at set intervals. These are usually so chosen that successive pictures overlap, thus allowing a complete mosaic to be built up. The correct exposure is set, and the appropriate colour filter is inserted, before the aircraft takes off. These are done after the weather forecast has been given. The use of film instead of plates has done much to simplify camera work in the air, and enables material enough for well over 100 photographs to be carried in the magazine.

Another valuable development has been the heating of aerial cameras to prevent the cold contracting the shutters and other moving parts. In the past there was often binding and jamming of the camera at great heights. Heating also prevents condensation on the face of the lens. Increase in speed both of the shutter and of panchromatic emulsion now stops movement showing in photographs. Clear vertical photographs have been taken from as low as 200 feet from aircraft flying at over 250 miles an hour.

The processing of films has also been speeded up by the use of a series of tanks; the exposed film goes in at one end of the tank and comes out at the other, developed, fixed, washed, and dried ready for printing. Printing is done by a multi-printer, using rolls of bromide paper which may be as long as a thousand feet, and the plant can turn out 500 prints an hour from any negative.

*The following practical points will be of value for the amateur photographic aviator in peace-time.*

Aerial photographs are divided into two main classes, termed respectively "Vertical" and "Oblique," according to whether they are taken vertically downwards or at an angle.

The vertical, or plan, photograph, although of inestimable value for service or topographical purposes, is, from the fact of its perpendicular view-point, rarely, if ever, pictorial, although a stereoscopic pair, taken with a few seconds' interval, will often produce very striking results, which should find favour with devotees of stereoscopic photography.

The oblique photograph, then, may be taken as the more generally interesting to the ordinary person, and the most pleasing results are obtained when the camera is depressed between  $30^{\circ}$  and  $60^{\circ}$  from the horizontal.

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The air brush is frequently employed by designers and workers in fabrics and pottery. Designs in many colours are blown on with the aid of stencils, and the effects obtained are very beautiful. Users of the air brush should note that the rubber tubing used to connect the brush and the air tank cracks after a time and causes leakages. The best red-rubber tubing should be fitted in its place and examined from time to time for cracks.

(See COLOURING PHOTOGRAPHS, also BROMIDE PAPER.)

**Airgraph.** A wartime air service, based on microfilm technique, introduced in May, 1941, to convey messages between Britain and H.M. Forces in the Middle East, and subsequently extended to cover many other routes. The messages were written or typed on special forms size 10 × 8 ins., and handed in at a Post Office. After sorting, these forms were photographed on high-resolution 16 mm. film, the reduction in area being about 250-fold. The rolls of exposed film, which could be processed before or after arrival, were transported to their destination by air. From the tiny negatives special automatic enlargers produced prints, size 5 × 4 ins., on bromide paper in the form of a continuous roll 4 ins. wide. After processing in automatic machines, the strip was cut into single letters which were finally delivered by post. The service was discontinued in 1945.

**Albada Finder.** See VIEWFINDERS.

**Albumen.** A complex organic substance that can be obtained from both animal and vegetable sources. The purest form in which it can be obtained is the white of egg. Its chief photographic use was the preparation of albumenised paper (*q.v.*). It may be obtained commercially in a dry form, which is convenient for such purposes as the albumen substratum in process work.

**Albumen Process.** An old process by which very beautiful lantern slides may be produced. The plates are slower even than gelatino-chloride plates, but the delicacy of results, the fineness of the deposit and the transparency of the shadows give it a high place. Glass plates are first thoroughly cleaned by brushing with nitric acid and water, rinsed in distilled water, and allowed to dry spontaneously; they are then edged with solution of indiarubber in benzene, and coated with an old "sherry-coloured" collodion. As soon as the film has set immerse in distilled water till all greasiness has disappeared;

## Albumen Process

it is then ready for albumenising. Take 10 ozs. (200 c.c.) of the whites of new-laid eggs, from which the germs have been removed, and add gradually, with constant stirring, 1 oz. (20 c.c.) of distilled water, to which 30 mins. (1·25 c.c.) of glacial acetic acid have been added. Cover with a piece of muslin, or soft linen, and set aside for twenty-four hours in a cool place. At the expiration of this time remove the coagulated scum, and filter the albumen, when it is ready for the iodiser.

Ammonium iodide	.	.	50 grs.	(2·3 gms.)
"    bromide	.	.	5 "	(0·2 gm.)
Ammonia 0·880	.	.	35 mins.	(1·5 c.c.)
Distilled water	.	.	1 oz.	(20 c.c.)

Add this to the albumen, and filter. The plate is coated with the iodised albumen and drained, and a second coating of albumen applied. The plate is then allowed to dry spontaneously, or by a gentle heat, the latter being preferable. The plate is now ready for sensitising, and as in this condition it will keep indefinitely a stock may be prepared. The plates are sensitised in a dipping-bath as in wet collodion, the following being the sensitiser :—

Silver nitrate	.	.	480 grs.	(27·5 gms.)
Distilled water	.	.	10 ozs.	(250 c.c.)
Glacial acetic acid	.	.	1 oz.	(25 c.c.)

Dissolve and add—

Potassium iodide	.	.	2 grs.	(0·11 gm.)
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Shake well, allow to stand for half an hour, and filter. The plates must be sensitised in yellow or orange light, and should remain in the bath for about half a minute in summer to one minute in winter. After sensitising, place in a dish of distilled water for five minutes, wash under the tap, and dry. Plates thus prepared will keep, under proper conditions, for several weeks. The exposure, which should always be to daylight, will be about 30 to 40 seconds under a negative of average density. The developer is as follows :—

### No. 1.

Pyrogallol	.	.	40 grs.	(4·5 gms.)
Acetic acid	.	.	35 mins.	(4 c.c.)
Citric acid	.	.	12 grs.	(1·35 gms.)
Distilled water	.	.	10 ozs.	(500 c.c.)

## No. 2.

Silver nitrate	.	.	.	12	grs. (1.35 gms.)
Citric acid	.	.	.	12	„ (1.35 gms.)
Distilled water	.	.	.	2	ozs. (100 c.c.)

For use add two or three drops of No. 2 to No. 1. Before development give the film an edging of rubber solution, and place in a dish of warm distilled water for one or two minutes. Place the developer in a porcelain dish, and heat gently by the aid of a spirit lamp to 100° F.; place the exposed plate in the hot developer, and the image will gradually appear and gain density, this being accelerated, if desired, by the addition of more No. 2. The developer must be maintained at the above temperature, although errors in exposure may be compensated for by using a developer of higher or lower temperature. When sufficiently dense it may be fixed in—

Hypo	.	.	.	.	1 oz. (165 gms.)
Water	.	.	.	.	6 ozs. (1,000 c.c.)

or a 4 per cent. solution of potassium cyanide. These slides may be reduced or intensified by any of the ordinary methods; though, for the latter process, mercuric chloride, followed by ammonia, gives the most satisfactory tones. The image may be toned with the old *sel d'or* bath, the following being a near equivalent:—

Hypo, saturated solution	.	.	.	2½	ozs. (100 c.c.)
Gold chloride	.	.	.	1	gr. (0.1 gm.)

Or a platinum bath, consisting of a 1 : 500 solution of platonic chloride, may be used. After washing and drying, the slides will be ready for binding.

**Albumen-Gum-Bichromate Process.** A method of direct pigment printing closely related to the gum-bichromate process. Paper is first sized with glue hardened by the addition of alcohol and alum, and is then coated with a mixture of 12 parts of albumen and 5 parts of gum mucilage (gum 1, water 2) in which a suitable colour is rubbed up. Bichromate is added to this, and the paper is coated, printed, and developed as for ordinary gum-bichromate (*q.v.*).

**Albumenised Paper.** Sensitised paper prepared with albumen and salt. The following short directions will give some idea of the method of procedure:—Absolutely fresh eggs were generally recommended, but many professional albumenisers

## Alcohol

preferred stale eggs as giving a more even and lustrous coating. Crack each egg into a separate cup or measure before mixing with the bulk, so that in case of the yolk breaking the whole of the albumen may not be spoilt. Take out the germ of each egg. Every fair-sized egg will yield about 7 drms. (25 c.c.) of albumen.

Albumen . . . . .	6 ozs. (175 c.c.)
Ammonium or sodium chloride	60 grs. (4 gms.)
Rectified spirit . . . . .	96 mins. (6 c.c.)
Distilled water . . . . .	1½ ozs. (50 c.c.)

Dissolve the salt in the spirit and water, add to the albumen, and beat with an egg-whisk for fifteen minutes; allow it to settle and filter it through a tuft of cotton-wool, previously well washed with distilled water. This is sufficient for a quire. The paper should be either Saxe or Rive. Put the albumen into a large flat dish; take the paper by two opposite corners, and bring the hands close together, so as to make the paper bow out in the middle; lay the middle of the paper on the surface of the albumen, gradually lowering the ends till it rests on the albumen. When the paper has floated for a few seconds, bubbles will be shown by the numerous puckers; lift the paper, and wet the bubbles with a camel's-hair brush; allow the paper to float for eighty seconds—not longer, or the albumen will sink into the body of the paper—then gradually raise by one corner, and suspend from two corners to dry; when thoroughly dry, roll between smooth rollers, and keep flat. Double albumenised paper is made by coagulating the first layer of albumen by floating on a mixture of two volumes alcohol and one volume of water. The paper is now dried and again floated on the salted albumen. The albumenised paper is sensitised by floating it, face downwards, on a solution of silver nitrate of strength about 13½ to 14 per cent., three or four minutes being sufficient. Very full instructions as to printing on albumenised paper are contained in some of the older books such as "The Art and Practice of Silver Printing," by Abney & Robinson, London, 1888. (See TONING, and also FUMING.)

**Alcohol** (Fr., *Alcool*; Ital., *Alcool*; Ger., *Weingeist*, *Alkohol*).  $C_2H_5OH=46$ . A generic term; but when used without qualification common or ethyl alcohol is understood. Synonyms: Rectified Spirit, Ethyl Alcohol, Ethyl Hydrate, Spirits of Wine. It is prepared by distillation from

fermented saccharine solutions, or any vinous fluid. There are certain recognised strengths :—

*Absolute Alcohol*, which, as sold, may perhaps contain 1 or 2 per cent. of water. Specific gravity, 0.800.

*Rectified Spirit, B.P.* Alcohol containing 10 per cent. of water by volume, or  $14\frac{1}{2}$  per cent. by weight. It is 58 degs. over proof. Specific gravity, 0.834.

*Proof Spirit*. Made by diluting five volumes of rectified spirit with three of water, and contains 49.3 per cent. of alcohol by weight, or 57.1 per cent. by volume.

*Degrees over and under Proof*. A spirit of 25° over proof is of such strength that when 100 parts by volume are diluted with water until the mixture is of "proof" strength, 125 volumes of proof spirit will be produced. A mixture described as 25° under proof is one of such a strength that each 100 volumes of it contain 75 volumes of proof spirit.

**Alcohol, Methylated**, or methylated spirit. This is rectified spirit to which various substances have been added to render it undrinkable, in consideration of which the Excise authorities allow it to be sold as a fuel without being subject to duty. At the present time the additions in question consist of 10 per cent. of crude wood spirit, one-eighth of 1 per cent. of mineral naphtha, from  $\frac{1}{2}$  to 1 per cent. of pyridine (which has an exceedingly unpleasant taste) and a trace of methyl violet to colour it. The naphtha appears as a milkiness when water is added.

Methylated spirit used to be recommended for accelerating the drying of negatives and prints, but the modern spirit contains oils which are liable to be precipitated in the emulsion when the spirit is mixed with water. Its use for this purpose is therefore to be avoided.

**Alcohol, Methyl**. An alcohol containing  $\text{CH}_3$  less than ordinary or ethyl alcohol, and therefore having the formula  $\text{CH}_3\text{OH}$ . It is a chief constituent in the crude wood spirit used for mixing with ordinary alcohol for the constitution of the methylated spirit of commerce; when pure, methyl alcohol has not the characteristic taste and smell of wood spirit, but rather resembles ordinary or ethyl alcohol. Its specific gravity is 0.8142, and it boils at about 65° C. The purified commercial methyl alcohol may be used in most cases as a substitute for ordinary alcohol, but the crude wood spirit is generally a less desirable material to use. The main

use of methyl alcohol is in concentrated developers, where it serves to keep the developing agent from precipitating out.

**Aldehyde.** A substance derived from a carboxylic acid by removal of one atom of oxygen. The only aldehyde of special interest in connection with photography is the aldehyde of formic acid, which is sold as a 40 per cent. solution under the name FORMALIN, which see.

**Alethescope** (*αληθεια*, truth, and *σκοπέω*, I look at). A device of Signor Ponti, of Venice, in which a large single lens is used in looking at a transparency or an ordinary positive. The principle involved is exactly that of the "viewers" now sold for looking at prints or small transparencies. See VIEWER.

**Algebra.** Generalized arithmetic in which letters are used in place of figures. As a certain amount of information, chiefly in connection with lenses and optics, is presented in this book in the form of algebraic formulæ, a word on their use and interpretation may not come amiss.

It is first essential to grasp that the letters in a formula mean nothing in themselves. Any formula is meaningless, even to a mathematician, until explicit meanings have been allotted to the letters comprised in it. Every formula is therefore accompanied by a careful definition of the letters involved.

Secondly, an algebraic formula apparently indicates that various letters have to be added, multiplied, or divided. This, taken literally, is also meaningless; except formally, arithmetical operations cannot be carried out with letters. The formula actually means that if, in any practical case, the corresponding figures are substituted for the various letters, carrying out the arithmetic as indicated will provide the required answer.

Under CONJUGATE FOCI we are told that, in enlarging, the distance from lens to paper is  $(n+1)f$ , and that  $n$  stands for the degree of magnification and  $f$  for the focal length of the lens in use. What the formula means is that in any practical case we have only to add "1" to the magnification and multiply the result by the focal length of the lens, and we shall have found the lens-to-paper distance we wanted to know. Enlarging 5 diameters with a 3-inch lens, the lens-to-paper distance will be  $(5+1) \times 3 = 6 \times 3 = 18$  inches.

The point is that the formula gives, in symbolic form, the



## Alkali

answer, not merely to one, but to every conceivable combination of values for magnification and focal length; it is a "potted" answer to every problem of this type.

To avoid confusion with the letter "x", the multiplication sign " $\times$ " is seldom used. If  $a$  and  $b$  are to be multiplied together, the formula will read " $ab$ ", not " $a \times b$ ". Addition, subtraction, and division are indicated exactly as in ordinary arithmetic.

If a letter is to be multiplied by itself (as  $f \times f$ , or  $3 \times 3$ ), it is never written as " $ff$ ", but always as " $f^2$ " (" $f$  squared"). Note, however, that " $f_2$ " does *not* mean  $f \times f$ ; it is read as " $f$  two", and the "2" simply serves to distinguish this  $f$  from other  $f$ 's in the same formula.  $f_1$  and  $f_2$ , for example, may stand for the focal lengths of two different lenses.

Brackets often appear in a formula, and it is fatal to ignore them. Their meaning is the obvious one; everything within a pair of brackets must be treated as one unit.  $4 \div 2 \div 3$  makes  $4\frac{2}{3}$ ;  $(4 \div 2) \div 3$  makes 2.

Units are often not specified; if  $f$  is defined simply as "the focal length of the lens," are we to take the focal length in centimetres, as engraved on the mount, or do we have to convert it to inches first? The answer is that it doesn't matter, but the unit chosen must be kept to for all other lengths involved in the formula, and the final answer, if a length, will be in the same unit. Unless the formula is specifically designed for them, when we shall read " $f$  is the focal length of the lens in inches," the use of mixed units will always lead to wrong answers.

**Alkali.** Strictly, a soluble hydroxide. The name is also applied to salts which give rise, in solution, to a preponderance of hydroxyl over hydrogen ions. Alkalies turn litmus paper blue which has been reddened by an acid. They precipitate certain metals from solution as oxides or hydroxides. Their chief characteristic, however, is their readiness to react with acids to form salts. The mineral alkalies are the hydroxides of potassium and sodium, KOH and NaOH, also the hydroxides of certain rarer metals, notably lithium. Ammonia  $\text{NH}_3$ , hydrazine  $\text{N}_2\text{H}_4$  and some other organic substances, are powerful alkalies. Solutions of such salts as borax and the alkaline carbonates show alkaline properties owing to hydrolysis. (See ACIDS, ACIDITY, and pH VALUE.)

**Alkaline Development.** See DEVELOPMENT.

**Alpine Photography.** This phase of camera-work is now regularly practised by the great number of tourists who visit the Alpine regions every year, and the climbers who carry cameras will find that special conditions may govern their exposures. An exposure meter should be carried and used in any case, and an essential for rendering good Alpine or mountain scenery is undoubtedly a camera to which a long-focus lens may readily be adapted. This will be found absolutely necessary if any foreground is to be shown with distant mountains behind. If the ordinary short-focus lens is used, the distant peaks will appear miserably small; but by retreating a little farther away from the bridge, hut, pine-tree, or whatever else constitutes the foreground, and using the long-focus lens, the background of hills will be shown in very much truer proportions. The human eye is not a wide-angle instrument. The second thing essential is lightness. Miniature cameras have their advantage here. On a long day's climb every additional ounce will tell its tale.

As regards exposure, the great thing is not to over-expose above the snow-line, nor to under-expose beneath it. The exposure required at an altitude of 10,000 ft. for mountains perhaps ten miles away is so extremely rapid, that it is apt to lead one to forget that down in the valleys, amid dark châteaux and pine forests, very different conditions prevail. Panchromatic films or plates, well backed, should be used for nearly all alpine work, and a light colour-filter will be needed if the gradations in snow are to be rendered properly. To prevent slight loss of definition due to the ultra-violet light that is so prevalent at high altitudes, and for which lenses are in general not fully corrected, a U.V. (ultra-violet) filter should be carried, especially for miniature cameras. This provides correction enough for a deep blue sky; the yellow filter should be reserved for occasions when slight over-correction of the sky is permissible. Care should be taken not to over-develop negatives of alpine subjects.

**Alum.** Under this name a series of important double salts are classed. These salts are characterised as being double sulphates of monovalent and trivalent metals, crystallising in octahedra, and containing 24 molecules of water of crystallisation, and have therefore the common formula of  $M_2'(SO_4)_4 \cdot 24 H_2O$ . The principal alums are ammonia alum,

## Aluminium

chrome alum, potash alum and iron alum. The term "alum," without qualification, always means potash alum.

*Ammonia Alum* (Fr., *Alun Ammoniacal*; Ital., *Allume di Ammoniaca*; Ger., *Ammoniakalaun*).  $(\text{NH}_4)_2\text{SO}_4\text{Al}_2(\text{SO}_4)_3, 24\text{H}_2\text{O} = 906$ . Solubility of crystals: 1 in 12 of water at  $50^\circ\text{F}$ , 1 in 0.5 of boiling water, 1 in 2 of alcohol.

*Chrome Alum* (Fr., *Alun de Chrome*; Ital., *Allume di Cromo*; Ger., *Chromalaun*).  $\text{K}_2\text{SO}_4, \text{Cr}_2(\text{SO}_4)_3, 24\text{H}_2\text{O} = 998$ . A deep purple crystalline salt, solubility 22 in 100 of water at  $77^\circ\text{F}$ , insoluble in alcohol. Its solution is purple by reflected, and reddish by transmitted, light. It is commonly used to harden the emulsion of plates or films (but not papers) to prevent reticulation and frilling. (See HARDENING STOP BATH.)

*Potash Alum* (Fr., *Alun*; Ital., *Allume comune*; Ger., *Alaun*).  $\text{K}_2\text{SO}_4\text{Al}_2(\text{SO}_4)_3, 24\text{H}_2\text{O} = 948$ . Colourless crystals, used for rendering the films of gelatine less liable to mechanical injury, by hardening them, and also clears them from stains. (See CLEARING BATH.) Also used in the hypo-alum toning bath. (See TONING.) Solubility of crystals; 9.5 in 100 at  $65^\circ\text{F}$ , 280 in 100 of boiling water.

*Iron Alum*. (Fr. *Alun de fer*; Ital. *Allume di ferro*; Ger. *Eisenalaun*)  $\text{Fe}_2(\text{SO}_4)_3(\text{NH}_4)_2\text{SO}_4, 24\text{H}_2\text{O} = 964$ . Grey-mauve crystals forming a yellow solution. Solubility of crystals, 14 in 100 of water at  $68^\circ\text{F}$ .

**Aluminium** (Fr. and Ger., *Aluminium*; Ital., *Alluminio*).  $\text{Al} = 27$ . A silvery white metal, formerly obtained principally by reducing the chloride with sodium, but now by the reduction of the oxide, alumina, in an electric furnace. It is used for lens mounts and camera fittings on account of its lightness; its weight, bulk for bulk, being less than half that of the brass previously used. It has also been used as a substitute for magnesium in flashlight, and has been suggested as a means of precipitating silver from residues. (See FLASHLIGHT.)

**Aluminium Sulphate** (Fr., *Sulfate d'aluminium*; Ital., *Solfato di alluminio*; Ger., *Aluminiumsulfat*).  $\text{Al}_2(\text{SO}_4)_3, 18\text{H}_2\text{O}$  is formed by dissolving aluminium hydroxide  $\text{Al}(\text{OH})_3$  in sulphuric acid. It has been suggested as a substitute for the ordinary and chrome alums, for hardening negatives and prints, and in emulsion-making.

**Amber** (Fr., *Ambre* ; Ital., *Ambra* ; Ger., *Grauer Amber*, *Bernstein*). A fossil resin from an extinct species of pine. It is used for preparing a varnish.

**Ambrotype.** An American synonym for a collodion positive.

**Amidol.** 2-4 diaminophenol hydrochloride.  $\text{OH}(\text{C}_6\text{H}_3)(\text{NH}_2.\text{HCl})_2=197$ . Synonyms, diaminophenol, dianol, dolmi. Developing agent of extremely high activity, Watkins factor 15, producing a normal developer by the addition of sulphite only. White or light grey crystalline needles, readily turning darker by oxidation, but will keep almost indefinitely in bottle with cork sealed in with wax. May be used, however, even if it has turned quite dark in storage. Soluble in 5 times its weight of water at room temperature, but is rather less soluble in solutions of sodium sulphite. Its solution oxidises so readily that the developing solution must be used within a few hours of being made up, but it can be stabilized a little by adding a trace of metol or hydroquinone. Amidol gives very little fog, and has been recommended for tropical development. It is the only common developing agent that will develop in acid solution, and it will also develop in the presence of hypo, making a combined developer and fixer. Gives pure black image, and is used chiefly for bromide paper. It has the disadvantage of staining fingers and finger-nails an intense brown. Does not readily stain prints, but when it does the stains are blue-brown. (See DEVELOPMENT and BROMIDE PAPER.)

**Ammonia** (Fr., *Ammoniaque* ; Ital., *Ammoniaca* ; Ger., *Wasseriges Ammoniak*, *Salmiakgeist*).  $\text{NH}_3=17$ . An extremely volatile pungent gas, very soluble in water, with which it combines forming the strongly alkaline ammonium hydroxide  $\text{NH}_4\text{OH}$ . The saturated solution, known as *liquor ammoniae fortissimus* or "880 ammonia," has specific gravity 0.880 and contains about 308 gms. of  $\text{NH}_3$  per litre. Concentrated solutions lose ammonia rapidly by evaporation, and absorb carbon dioxide, forming ammonium carbonate. Store, preferably at half above strength, in incompletely filled stoppered bottles in a cool place.

Ammonia was at one time widely used as accelerator in pyro developers. (See *Pyro-ammonia* under DEVELOPMENT.) In modern practice it is used occasionally in warm-tone developers, also in colour-film processing, for hypersensitising

films, in hypo-eliminators, and in general when a mild or volatile alkali is wanted.

**Ammonium Bichromate** (Fr., *Bichromate d'ammoniaque*; Ital., *Bicromato d'ammoniaca*; Ger., *Dichromsaures Ammoniak*).  $(\text{NH}_4)_2\text{Cr}_2\text{O}_7=252$ . Often used in preference to the potassium salt in photo-mechanical printing, and for the gum-bichromate process. Six parts replace seven parts of potassium bichromate, with the advantage that a 10 per cent. solution does not crystallize out in cold weather. (See also CARBON and OIL PROCESSES.)

**Ammonium Bromide** (Fr., *Bromure d'ammonium*; Ital., *Bromuro d'ammonio*; Ger., *Bromammonium*).  $\text{NH}_4\text{Br}=98$ . Its chief use is as a restrainer (*q.v.*), particularly in the production of warm tones by development, but it is sometimes used in the preparation of gelatino-bromide emulsion. Should not be used in alkaline developers as a substitute for potassium bromide, owing to liberation of ammonia. Solubility: 1 in 1 of cold water, 1 in 13 of alcohol.

**Ammonium Carbonate** (Fr., *Carbonate d'ammoniaque*; Ital., *Carbonato d'ammoniaca*; Ger., *Ammoniumcarbonat*, *Kohlensaures Ammoniak*). A mixture of ammonium bicarbonate  $(\text{NH}_4)\text{HCO}_3$  and ammonium carbamate  $\text{NH}_2\text{CO}_2\text{NH}_4$  in equimolecular proportions. M.W. = 157. White waxy lumps or cubes, smelling of ammonia and developing a crust of bicarbonate on exposure to air. For photographic use, buy "resublimed cubes," and scrape away all powder before weighing. Decomposed by heat; all solutions must be prepared with cold water. Used as alkali in warm-tone developers for slides, and sometimes also for papers. Solubility: over 40 per cent.

**Ammonium Chloride** (Fr., *Chlorure d'ammonium*; Ital., *Cloridrato d'ammoniaca*; Ger., *Chlorammonium*, *Salmiak*).  $\text{NH}_4\text{Cl}=53.5$ . Synonyms; Muriate of Ammonia, Hydrochlorate of Ammonia, Sal-ammoniac. It is principally used as an addition to a fixing-bath, to accelerate fixation. (See RAPID PROCESSING.) And in selenium toners. (See TONING.) Solubility: 1 in 3 of cold water, 1 in 55 of alcohol.

**Ammonium Hydroxide.** See AMMONIA.

**Ammonium Iodide** (Fr., *Iodure d'ammonium*; Ital., *Ioduro d'ammonio*; Ger., *Iodammonium*).  $\text{NH}_4\text{I}=145$ . Used for

making iodised collodion. Solubility : over 4 in 3 of water, 1 in 4 of alcohol, 1 in 20 of ether, and 1 in 20 of alcohol and ether.

**Ammonium Oxalate** (Fr. *Oxalate d'ammonium* ; Ital., *Ossalato di ammoniaca* ; Ger., *Ammoniumoxalat.*)  $(\text{NH}_4)_2\text{C}_2\text{O}_4 = 124$ . Sometimes used for preparing paper for platinotype printing. Solubility : 1 in 22 of cold water ; insoluble in alcohol.

**Ammonium Persulphate** (Fr., *Persulfate d'ammoniaque* ; Ger., *Ueberschwefelsaures Ammonium*).  $(\text{NH}_4)_2\text{S}_2\text{O}_8 = 228$ . Decomposes in hot water or on exposure to moist air. Dry salt keeps well ; solutions decompose in a few days. Solubility : 1 in 2 of water. Used in photography principally as a reducer. (See REDUCTION.)

**Ammonium Sulphide** (Fr., *Sulfure d'ammoniaque* ; Ital., *Solfuro d'ammoniaca* ; Ger., *Ammoniumsulfid*, or, *Schwefel-ammonium*).  $(\text{NH}_4)_2\text{S} = 68$ . Synonym : Sulphuret of ammonia. Prepared by passing sulphuretted hydrogen through ammonia solution until the gas ceases to be absorbed. It can be used in the sulphide toning process (*q.v.*), and is also used in intensification (*q.v.*) to darken the white image obtained by bleaching the negative with mercuric chloride. A caution is necessary as to the use and storage of this in any room where sensitive materials of any kind are kept, as the vapours may act on the sensitive surface. If an amount of ammonia equal to that originally used is added after saturation with sulphuretted hydrogen, ammonium hydrosulphide is formed ; this is often preferred.

**Ammonium Thiocyanate** (Fr., *Sulfocyanure d'ammonium* ; Ital., *Rodanuro*, or, *Solfocianuro d'ammonio* ; Ger., *Rhodan-ammonium*). Synonym : Ammonium sulphocyanide.  $\text{NH}_4\text{CNS} = 76$ . Used in toning gelatino-chloride printing-out papers, and has also been recommended as a fixing agent instead of hypo. It is a very deliquescent salt, soluble also in alcohol. (See TONING.)

**Amphitype** (*ἀμφί*, on both sides, and *τύπος*, an impression, as of a seal). A curious process which was invented by Sir John Herschel, who thus describes his method of procedure :—

“Paper proper for producing an amphitype picture may be prepared either with the ferro-tartrate or the ferro-citrate of the protoxide or the peroxide of mercury, or of the protoxide of lead, by using creams of these salts, or by successive application of the nitrates of the respective oxides, singly or

## Amphitype

in mixture, to the paper alternating with solutions of the ammonio-tartrate or ammonio-citrate of iron; the latter solution being last applied, and in more or less excess. Paper so prepared and dried takes a negative picture in time varying from half-an-hour to five or six hours, according to the intensity of the light; and the impression produced varies in apparent force, from a faint and hardly perceptible picture to one of the highest conceivable fulness and richness both of tint and detail, the colour in this case being a superb velvety brown. This extreme richness of effect is not produced except lead be present, either in the ingredients used or in the paper itself. It is not, as originally supposed, due to the presence of free tartaric acid. The pictures in this state are not permanent. They fade in the dark, though with very different degrees of rapidity, some (especially if free tartaric or citric acid be present) in a few days; while others remain for weeks unimpaired, and require whole years for their total obliteration. But though entirely faded out in appearance, the picture is only rendered dormant, and may be restored, changing its character from negative to positive, and its colour from brown to black (in the shadow), by the following process:—A bath being prepared by pouring a small quantity of solution of pernitrate of mercury into a large quantity of water, and letting the subnitrated precipitate subside, the picture must be immersed in it (carefully and repeatedly clearing off the air-bubbles), and allowed to remain till the picture (if anywhere visible) is entirely destroyed, or, if faded, till it is judged sufficient from previous experience; a term which is often marked by the appearance of a feeble positive picture of a bright yellow hue on the pale yellow ground of the paper. A long time (several weeks) is often required for this, but heat accelerates the action, and it is often complete in a few hours. In this state the picture is to be very thoroughly rinsed and soaked in pure warm water, and then dried. It is then to be well ironed with a smooth iron, heated so as barely not to injure the paper, placing it, for better security against scorching, between smooth clean papers. If, then, the process has been successful, a perfectly black positive picture is at once developed. At first it most commonly happens that the whole picture is sooty or dingy to such a degree that it is condemned as spoiled, but on keeping it between the leaves of a book, especially in a moist atmosphere, by extremely slow degrees this dinginess disappears; and the picture disengages itself with continually increasing sharpness and

clearness, and acquires the exact effect of copperplate engraving on a paper more or less tinted with pale yellow."

**Amyl Acetate** (Fr., *Acétate d'amyle* ; Ital., *Acetato d'amile* ; Ger., *Amylacetat*).  $\text{CH}_3\text{COOC}_5\text{H}_{11} = 130$ . Synonym : Essence of Jargonelle pears. A colourless liquid with a fruity smell. It is insoluble in water, but soluble in all proportions in alcohol and ether. It boils at  $148^\circ \text{C}$ ., and burns with brilliant flame. It is used as a solvent in the preparation of celluloid and celluloid varnish. A good varnish for application cold can be made by preparing a 2 per cent. solution of celluloid in amyl acetate. The celluloid may be old films with the gelatine removed. (See VARNISH.)

**Anaglyph, Anaglyphoscope** (*ἀνά*, in the sense of back ; *γλίσσω*, I carve). A means of producing stereoscopic effects due to MM. Louis Ducos du Hauron and D'Almeida. One picture of the stereoscopic pair is printed in red and the other in a greenish-blue—at any rate, the tints must be nearly complementary. As both impressions are superimposed on the same white paper, and the two unlike pictures cannot exactly coincide, a somewhat confused double image results. If this anaglyph be viewed by the anaglyphoscope—a pair of spectacles, one glass of which is green and the other red—each eye sees only one element of the two coloured stereograms, and a stereoscopic effect is produced.

The principle of the anaglyph is applicable to stereoscopic projection with the optical lantern. According to one method the two pictures of the stereographic transparency are projected upon the same screen by means of two lanterns, but in the optical path of each lantern there is interposed a coloured glass, the two colours being complementary to each other ; the double and confused image on the screen being viewed by an anaglyphoscope, having glasses of corresponding colour, the stereoscopic effect is obtained. For projection purposes, De la Blanchère used blue and yellow glasses, D'Almeida and Freshwater employed copper-ruby and signal-green. Gold-pink and a yellowish-green is a good combination. A rough test of the suitability of any two coloured glasses is the giving of a maximum of opacity when superimposed, but with the effect of great transparency when one of the glasses covers each eye. In carrying out stereoscopic projection by the anaglyphic method it is desirable to cut the lantern glasses and the glasses of the coloured spectacles from the same sheet. Anaglyphs have been produced from time to time as illustrations of



topical events in weekly journals and also used with striking success for the projection of shadows of figures in motion on a stage screen, the shadows being cast by two adjacent spot-lights, one red and the other green, placed at the back of the stage.

Instead of using complementary colours, the properties of polarized light may be used to present one picture of the stereoscopic pair to one eye and one to the other. Various methods of doing this have been suggested, but the "Vectograph" appears to be nearest to realization on a commercial scale. In this method, one image is printed on each side of a film on a special polarizing base, which has the property that the light on one side is polarized in one direction, while on the other side it is polarized in a second direction at right angles to the first. The film is then backed with a metallized sheet, and viewed through spectacles the "lenses" of which are analyzers with their axes at right angles. Thus each picture is only seen by one eye, and the required stereoscopic effect is produced. The process is as applicable, it is claimed, to lantern or cine projection as to simple prints, and a point of considerable importance is that, as the viewing spectacles are virtually uncoloured, the Vectograph process should prove applicable to photographs in full colour.

See also STEREOSCOPIC PHOTOGRAPHY.

**Anamorphote Lens.** A lens which contains a cylindrical element, and therefore distorts like a cylindrical mirror.

**Anastigmat ; Anastigmatic** (*ἀνὰ*, in the sense of back, and *στιγμή*, a dot or a mathematical point). A lens should be said to be anastigmatic—or simply stigmatic—when it refers every point on the scene accurately to a corresponding point on the plate ; but in practice the terms are used as signifying freedom from that aberration called astigmatism. (See ASTIGMATISM and LENS.)

**Angle of View, or View Angle.** It is sometimes desired to know the angle of view included by a lens when used on a plate of given size. There exist two conventions with regard to the angle of view, some basing it on the diagonal of the plate and some on the longer side. So long as no confusion arises, it is immaterial which convention is adopted. The angle in either case can be found by dividing the longer side (or diagonal) by the focal length of the lens and referring to the following table :—

## Angle of View

### SORET'S TABLES OF ANGLES INCLUDED BY A LENS.

Ratio, diagonal to focal length.	Angle included by lens.	Ratio, diagonal to focal length.	Angle included by lens.
2.67	106° 16'	1.125	58° 42'
2.5	102° 43'	1.10	57° 37'
2.33	98° 50'	1.00	53° 6'
2.25	96° 44'	0.9	48° 27'
2.0	90°	0.875	47° 15'
1.75	82° 22'	0.86	46° 24'
1.67	80° 33'	0.83	46° 11'
1.5	72° 44'	0.80	44° 23'
1.33	67° 31'	0.75	41° 7'
1.25	64°	0.67	36° 52'
1.20	61° 55'	0.5	28° 4'
1.17	60° 30'	0.33	18° 36'
1.14	59° 28'	0.25	14° 20'

*Example* :—What angle is included by a 10-in. lens on a plate the diagonal of which is 12 ins. ?  $12 \div 10 = 1.20$ , and against this we find 61° 55'.

When comparing the angles of view of two cameras making negatives of different shapes, neither the longer side nor the diagonal is a very satisfactory basis of comparison. In such cases the diagonal of a square having the same area as the negative should be taken. This can be found by taking the square root of twice the area of each negative. The following table gives (a) the actual diagonal, and (b) diagonal of equivalent square, for the most usual negative sizes.

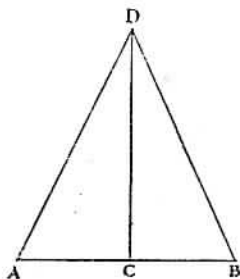
<i>Negative</i>	<i>Diagonal</i>	<i>Diag-equiv-square.</i>
24 × 24 mm.	34 mm.	34 mm.
24 × 36 mm.	43.4 mm.	41.5 mm.
28 × 40 mm.	49 mm.	47.4 mm.
3 × 4 cm.	50 mm.	49 mm.
4.5 × 6 cm.	7.5 cm.	7.35 cm.
4 × 6.5 cm.	7.6 cm.	7.22 cm.
6 × 6 cm.	8.5 cm.	8.5 cm.
2¼ × 2¼ in.	3.2 in.	3.2 in.
2¼ × 3¼ in.	3.96 in.	3.83 in.
2½ × 3½ in.	4.31 in.	4.18 in.
3¼ × 4¼ in.	5.35 in.	5.25 in.
9 × 12 cm.	15 cm.	14.7 cm.
4 × 5 in.	6.4 in.	6.33 in.
3½ × 5½ in.	6.5 in.	6.2 in.
4¼ × 6½ in.	8.05 in.	7.85 in.
6½ × 8½ in.	10.7 in.	10.5 in.

## Angle of View

*Example* :—Which includes the wider angle of view, a  $4 \times 6.5$  cm. camera with 7.5 cm. lens or a  $\frac{1}{4}$ -plate camera with  $5\frac{1}{2}$ -in. lens? Taking the third column, and dividing by focal length in each case, we find  $7.22 \div 7.5 = 0.965$  for the V.P. camera, and  $5.25 \div 5\frac{1}{2} = 0.955$  for the  $\frac{1}{4}$ -plate camera. The former therefore includes the wider angle of view. (See Soret's table above.)

It should be noticed that a lens having a focal length approximately the same as the diagonal (or diagonal of equivalent square) of the negative is considered a lens of "normal" focal length for the size of negative in question. Lenses of shorter focal length are said to include a "wide angle," or are called "wide-angle lenses," while those of longer focal length are "narrow angle," "long-focus," or possibly "telephoto."

The angle of view may also be determined by a simple geometrical method.



Draw a straight line A B equal in length to the longer side or diagonal of the negative, bisect this at c, from c draw a perpendicular D C equal to the focal length of the lens, connect A D, D B, then the angle included by the lens is equal to the angle A D B, which may be measured by laying a protractor on it and reading off the degrees included.

To determine experimentally the total angle of view included by any lens, fix the lens on a large camera and plot out the angle subtended by the illuminated circle. This can be done as directed in the article FOCAL LENGTH, under the subsection *Grubb's Method*. In a similar way the angle of view which any lens includes on a given plate may be determined if the

longer side of the plate is set off on the ground glass, and Grubb's diagram is made as directed.

(See also WIDE ANGLE, PERSPECTIVE, DISTORTION, and LENS.)

**Angström Unit.** A ten-millionth of a millimetre. The recognised standard of measurement in speaking of wave-lengths of light. Thus a green line in the spectrum whose wave-length was 5,500 ten-millionths of a millimetre in length would be designated by 5,500 A.U.

**Angular Aperture** is a relation borne by the working diameter of a lens to its focal length; that is to say, the angle which the aperture of the lens subtends at a distance equal to the equivalent focal length. The angle in question is that whose trigonometric tangent is equal to  $4n \div (4n^2 - 1)$ , where  $n$  is the ordinary f-number of the aperture.

**Anhydrous, Anhydride.** Anhydrous means free from water, as in the terms anhydrous alcohol, or anhydrous ether. An anhydrous salt is one that contains no water of crystallisation. (See WEIGHTS AND MEASURES.) An anhydride is a body derived from an acid by the removal of the elements of water.

**Aniline Process.** In 1865 Willis patented this process which consists of impregnating paper with ammonium bichromate and phosphoric acid, drying, and then exposing under a positive to the action of light, and subjecting it to the vapour of aniline, by which means an image in aniline colours was formed. H. W. Vogel suggested the following method of procedure:—

*Sensitising Solution.*

Potassium bichromate . . . . .	1 part.
Phosphoric acid, Sp. Gr. 1.124 . . . . .	10 parts.
Water. . . . .	10 „

Good paper, such as Rives or Saxe, is allowed to float on this for one minute, and then quickly dried. It is then exposed under a negative or line drawing, and developed by placing in the bottom of a box, to the lid of which is affixed a sheet of blotting paper impregnated with commercial aniline 1 part, benzine 16 parts. The image appears fairly quickly (in a few minutes), and of a greenish-blue black, which turns to blue

when the prints are soaked in water. If the fuming is carried on for some time the tones become blacker.

(For other processes in which coal-tar colours are used, see ANTHOTYPE, DIAZOTYPE, and FEER-TYPE.)

**Animal Photography.** See NATURE and ZOO PHOTOGRAPHY.

**Animatograph.** Old term for CINEMATOGRAPH (*q.v.*).

**Anthion.** Potassium persulphate,  $K_2S_2O_8$ , a highly oxidising salt obtained by the electrolysis of potassium sulphate, has been sold as a hypo-eliminator under the name of anthion. (See HYPO-ELIMINATORS.)

**Anthotype** (*ἄνθος*, a flower). An old process yielding exceedingly fugitive prints, depending for its principle upon the bleaching action of light upon chlorophyll and other vegetable colouring matters, when these are spread upon paper and exposed under a negative. More recently Messrs. A. and L. Lumière have suggested to reproduce a coloured transparency by exposing under it a sheet of paper prepared with a mixture of fugitive colours, as for example quinoline blue, curcuma, and a rapidly fading red. The "Utocolor" colour printing paper was based on this procedure, but attempts to fix such images have been unsatisfactory, as metallic bases which will unite with the colouring substances alter the tint.

**Anthrakotype** (*ἄνθρακος* genitive of *ἄνθραξ*, charcoal or coal). A process for reproducing in carbon or pigment such subjects as show little or no half-tone. Paper is coated with plain gelatine, say 1 to 8 or 10 of water, and when dry is sensitised in a bichromate bath—say 1 part of potassium bichromate in 20 of water. The paper is now exposed under a positive, soaked in water, blotted off, and then dusted over with the pigment, which adheres to those parts where the gelatine was protected from light, and is consequently swelled by the water. Careful sponging now removes all excess of pigment. Tracings may be reproduced with remarkable perfection by the anthrakotype process.

**Antihalation ; Antihalo.** See BACKED PLATES and HALATION.

**Antinous Release.** Trade name of the wire release (for shutters) introduced by W. Watson and Sons, to whom this invention is due. (See SHUTTER RELEASES.)

**Antipyr.** A name under which Formalin (*q.v.*) is sometimes sold.

**Anti-Screen Plates.** Orthochromatic plates of sufficiently depressed sensitivity to blue to allow them to give moderately satisfactory colour-rendering with no colour filter over the lens.

**Antiseptics.** Substances destructive to bacilli and microscopic fungi. Used in photography to prevent putrefactive change or the growth of fungus in gelatinous or starchy mixtures. Phenol (carbolic acid) and salicylic acid are frequently used in gelatine, and oil of wintergreen in mountants. Alcohol, if present to the extent of about 20 per cent., prevents the putrefaction of most organic mixtures. Formalin is also often employed.

**Aperture, Focal, or Working Aperture.** Diameter of that part of the lens actually used in taking a photograph. Terms more particularly used in connection with lenses that require to be stopped down to give sharp definition, or whose diameter is greater than that of the largest aperture at which they are intended to work. (See DIAPHRAGMS, and also LENS and EXPOSURE.)

**Aphengoscope.** Early name for EPISCOPE, *q.v.*

**Aplanat.** One of the many names given to a rapid rectilinear (R.R.) lens. (See LENS.)

**Aplanatic** (*a*, negative particle, and *πλανῶ*, I lead astray). A term applied to a lens to denote that spherical and chromatic aberration have been eliminated so far as is practicable; it is impossible to do it completely. Practically it means that a lens will give reasonably sharp definition with its full aperture. (See LENS.)

**Apron.** Band of celluloid or other material used to separate successive turns of film when rolled up for development in a tank. (See DEVELOPMENT.)

**Aqua Fortis.** See NITRIC ACID.

**Aqua Regia.** (Fr., *Eau régale*; Ger., *Königswasser*.) Synonym: Nitro-hydrochloric acid. A mixture of 3 parts of hydrochloric acid with 1 part of nitric acid. It is used to dissolve gold for the preparation of gold (auric) chloride, the active agent being nascent chlorine.

**Aquatint.** See GUM BICHROMATE.

**Aquatint, Photo.** See PHOTOGRAVURE.

Arabic Gum. See GUM ARABIC.

Arabin Process. See GUM BICHROMATE.

**Architectural Photography.** The ideal camera for architectural photography is one that will take a selection of lenses of different focal lengths, including wide-angle lenses, and in which the subject can be seen, focused, and arranged on a ground-glass screen. A rising front that will allow the lens to be raised as high as the top edge of the plate is very desirable, and this should be supplemented by a swing movement to front or back. A well-made stand camera, or perhaps a "hand-and-stand" camera of the Sanderson type, is by far the best. The use of a wide-angle lens should not restrict the working of the rising front; this is more necessary with wide-angle than with narrow-angle lenses.

When the range of rising and falling in the camera front is insufficient for the work in hand the camera must be tilted, in order to get the subject on the plate as desired. This is no objection, provided that the camera has a swing back, but it involves considerably more trouble than the use of a front with a full range of rising movement. When the camera has been tilted to the desired extent, the back must be adjusted until it is vertical. If this is not done the upright lines of the building will not be true, but will converge like the outlines of a pyramid. (See DISTORTION.) A small spirit level and plumb line are extremely useful accessories in architectural photography to secure the correct vertical result.

A tripod that can be easily adjusted to any height is practically a necessity. When working in difficult places it frequently happens that the camera can only be levelled by adjusting the legs of the tripod independently. When setting the camera on a smooth surface, such as a floor, the less the legs are spread out the less will be the risk of slipping. On rough ground the case is reversed. For smooth floors or interior work generally there is no precaution against slipping that is so practical and efficient as the following simple arrangement. It consists of three light bars of hardwood, about 30 ins. long,  $1\frac{1}{2}$  ins. wide, and  $\frac{1}{4}$  in. thick, connected at one end by a screw passing through them, provided with a nut that may be tightened to grip the three bars together firmly when required. Near the free end of each bar there are three or four holes cut partially through, forming sharp indentations. The point of the tripod is placed in any one of these indentations, and there is not the slightest risk of slipping. The

## Architectural Photography

three bars may be turned from the centre to any angle, and so provide all necessary opportunity for adjusting the tripod and levelling the camera. When it is not in use the support may be closed by turning the three bars on the connecting screw until they form a flat piece, which can be carried with the tripod without any appreciable increase in weight or bulk.

A large proportion of architectural subjects have to be photographed in confined spaces. For this reason lenses of shorter focus than those most frequently used for landscapes will be necessary. A lens that includes an excessively wide angle on the plate for which it is used should be avoided, and care should be taken not to include a greater angle than is really necessary. A very good relation of focus to plate for general work is that of a lens having a focus a little less than the longer side of the plate—about 6 ins. or  $5\frac{1}{4}$  ins. for half-plate. But a lens capable of covering a much larger area than the plate in use should be selected. Many subjects require that the lens should be raised considerably above the centre of the plate, and in such cases an extensive covering capacity is rendered necessary.

Whatever plates or film may be used, it must be remembered that halation will occur round windows and other brilliant parts of an interior subject unless precautions are taken against it. In general, "chrome" films are more fully "antihalo" than are ordinary ones, and so are to be preferred. The plate-user must use backed plates as a matter of course. Windows should be avoided as far as possible, on account of their irritating brilliancy in the finished picture; but when it becomes necessary to include them, no fear need be felt that halation will spoil the result. (See BACKING and HALATION.)

Exposures are always difficult to estimate in indoor work. If there is light enough to operate a photo-electric meter, no difficulty need arise. In cases where the light is too weak to move the pointer it is often satisfactory to point the meter at the source of light (window, etc.) from the position of the subject, and work out the exposure in the ordinary way from the meter reading. Multiplying the exposure by twenty for light objects, or by fifty or more for dark objects, will give a close approximation to the exposure required.

Extinction meters, especially in fairly practised hands, are extremely valuable for indoor work, as the increased sensitivity of the eye that occurs in a poor light extends their range considerably. This increased sensitivity, however, has to be allowed for.



## Arrowroot

Sensitive-paper meters can also be used with success, and the time consumed in making a reading, though still long, is not impossibly great if the device of the "sixteenth tint" is used. For this, take the time required for the first visible darkening of the paper to occur; multiplying this by sixteen gives the time that would have been required for full darkening, whereupon the exposure is read off from the scales in the usual manner. If the time of darkening is in minutes instead of seconds, the meter will indicate exposure in minutes.

For a medium-fast plate or film (about 28° Sch.) the following suggested exposures may be useful as a rough guide for a beginner. Stop assumed,  $f/11$ .

Nave . . . . .	5 secs. to 15 secs.
Aisles, white glass . . . . .	5 " " 20 "
" stained glass . . . . .	40 " " 2 mins.
Choir . . . . .	30 " " 3 "
Crypt . . . . .	1 min. " 10 "
Cloisters . . . . .	2 secs. " 10 secs.

The following brief note of the characteristics of the various styles of English architecture may be useful:—*Norman* (1066–1100): Round-topped door and window ways; short heavy pillars and zigzag patterns. *Transition* (1100–1200): As Norman, with introduction of pointed windows. In the later examples of this style—often called *Early English*—(to about 1280) the windows are narrower and the pillars are clustered. Still later (to about 1380) much tracery was introduced in the windows, this being the so-called *Decorated Period*. The *Perpendicular Period* (1380–1547) is characterised by prevailing upright lines in windows, doorways, and often square tops to windows. This developed into the *Tudor Style* (1550–1600), in which the square top is developed and carried out as a leading ornamental idea in other ways. The *Jacobean Style* (1603–1650) is very mixed; but with a considerable infusion of classical.

Architectural details, if in places not easily accessible, are often best photographed by means of the telephoto lens (*q.v.*).

**Arrowroot** (Fr. and Ital., *Arrowroot*; Ger., *Pfeilwurzelmehl*). The starch obtained from the tubers of *Maranta Arundinacea*. It is a fine, white, tasteless, odourless powder which has a peculiar crepitating feel in bulk. It is used for sizing papers and as the vehicle for sensitive iron salts in printing papers; also employed in making a paste for mounting photographs.

## Art Terms

**Art Terms.** Many of the words and phrases used in reference to certain forms of graphic art can be applied to photographic work equally well ; others are used with some difference of meaning ; while others, again, are more or less inappropriate. Following are brief suggestions on the significance of some of the terms in common use.

*Accent or Accentuation.* Emphasis laid on some portion of the subject so that it attracts special attention. The accented object may be relatively small in size, and the emphasis is generally obtained by extra depth of tone or by brilliance of lighting.

*Atmosphere.* The tones of the subject are such as to convey the impression of air, space and distance. (See AERIAL PERSPECTIVE.)

*Background.* Planes beyond the principal subject, especially in portraits and still-life. The background should be sufficiently unobtrusive not to compete in interest with the main subject, to which it should be subordinated.

*Balance.* An arrangement which prevents the picture from appearing lop-sided, topheavy and so on. A strong mass towards one side generally demands a secondary mass towards the other.

*Breadth.* Treatment which presents the subject in masses and tones so that minor features and details are suppressed rather than emphasised.

*Chiaroscuro.* A combination of the Italian words for light and dark. The distribution of the bright and dark tones in a picture. Patches of equal brilliance or of similar depth scattered over the picture space create a spotty and restless effect.

*Composition.* Selection and arrangement of the subject to secure the qualities generally required in a picture—balance, harmony and so on. (See PICTORIAL COMPOSITION.) The term *construction* is used with a similar meaning.

*Contrast.* Inclusion and arrangement of features of opposite or different character to lend variety and avoid monotony. Contrasts may be those of light and shade ; of straight and curved lines ; of masses and lines giving vertical, horizontal and oblique directions ; of smooth and rough surfaces ; and so forth.

*Detail.* The smaller and less significant features of a subject. The fidelity of their rendering may be important or not ; it may not be necessary to show the individual leaves and twigs

## Art Terms

of trees in a landscape, while every detail might be required in a realistic rendering of a flower.

*Flat.* Applied to a tone it means uniform, without gradation ; applied to a photograph as a whole it suggests that the tone values are monotonous, and lacking sufficient contrast of light and shade.

*Foreground.* That part of the subject nearest the spectator. It may or may not be the most important feature. When it is, full detail and strength are required ; when it is not, it should be subdued and unobtrusive so as not to compete with more important features beyond.

*Genre.* Applied in a general way to figure subjects of a somewhat homely kind, and often suggesting some ordinary incident of everyday life. Simplicity of treatment is a usual feature.

*Gradation.* The passing of tones or tints from dark to light. Such change may be gradual or rapid.

*Group.* Two or more figures or objects arranged to combine into a single subject.

*Half-tones.* Range of tones or shades lying between the deeper shadows and the higher lights.

*Impressionism.* Originally applied to the rendering by an artist of a subject or effect as it appealed to him without particular attention to details. There is too much of the mental aspect about it to make the term very appropriate in photography.

*Key.* The range of tones employed. If they are generally light and delicate the key is *high* ; when they are mostly dark and heavy it is *low*. A tone is out of key when it is too light or too dark in relation to other tones.

*Motif.* Main or dominant idea which prompted choice and treatment of subject.

*Plane.* A flat surface. An infinite number can be imagined, and in a landscape, for example, they may be roughly divided into three groups in which lie foreground, middle distance and distance respectively.

*Proportion.* Generally applied to the relative sizes of the constituent parts of a subject. Anything is said to be out of proportion when it appears to be too large or too small for its position and surroundings.

*Silhouette.* Rendering of objects as masses of dark tone with clearly defined outlines.

*Style.* The characteristic ideas and technique which are associated with individuals or with methods of treatment.

## Artificial Light

A high-key print represents a particular style ; a photographer whose work is more or less easily identifiable has a style of his own.

*Symmetry.* Balance of form ; sometimes an exact repetition of form. In decorative design it plays an important part, but in other forms of work exact symmetry may be detrimental, making the result too formal. An example is a view straight down the aisle of a church, so that one vertical half of the print is almost an exact repetition of the other.

*Texture.* As regards the subject matter this refers to the characteristic rendering of surfaces and forms, fur, feature, skin, grass, snow, etc. Poor definition is often inimical to perfect rendering of texture.

*Tone.* The different degrees of light and shade in a photograph are called tones. They have to suggest the relative visual brightnesses of the subject depending on variations of light and colour. Any chemical process for altering the colour of the photographic image is called toning, so that the word *tone* is also used for the *colour* of the print. Tones, in the sense of colours, are called *warm* if they tend towards red, and *cold* if they tend to pure black

**Artificial Light, Photography by.** Artificial light work falls naturally into two types ; one where photographs are to be taken by whatever artificial light happens to be available, as in theatre work, night photography in the streets, and the like, and the other where the provision of the lights and their disposition is under the control of the photographer. The latter condition applies chiefly to portraiture and flash-light work (*q.v.*) ; the present article deals therefore with work of the former class.

*Theatre and Circus Photography.* For this, as for other artificial light snapshot work, the miniature camera is the most useful equipment owing to the very fast lenses available for the small camera. With an  $f/2$  or  $f/1.5$  lens and an ultra-fast panchromatic film ( $32^\circ$  Sch. or over) exposures up to  $\frac{1}{500}$  sec. are possible in a really brilliantly lit music-hall or at the circus, but in general the exposure needed is nearer  $\frac{1}{100}$  to  $\frac{1}{150}$  sec. A distinction has always to be drawn between the exposure needed to render the stage as a whole, and that needed for spotlight figures. The latter may only be a tenth of the former. A complete stage setting which includes spotlight figures is in consequence difficult to render satisfactorily, owing to the very wide range of contrast involved. Waterbath

## Artificial Light

development (*q.v.*), or treatment in a two-bath developer (see FINE-GRAIN DEVELOPMENT) is of some assistance here. It should be noted that the average "straight" play is much less unevenly lit, but that at the same time the lighting is much less brilliant.

At any type of performance, a fast long-focus lens is invaluable, as the majority of seats are too far away to give good sized figures with the normal lens. Results are better with a long-focus lens and a seat not too near the front; in most theatres photography from the stalls involves too low a view-point.

*Street Photography at Night.* In the shopping centres of large towns, where shop lights assist the ordinary street lighting, slow snapshots ( $\frac{1}{8}$  to  $\frac{1}{25}$  sec.) can be taken at  $f/1.5$  or  $f/2$ . An arcade, with lighted shop-windows on both sides of the figures, is a particularly good spot for night pictures. The portico of a cinema or theatre is often brilliantly lit, and makes another good setting for night work. Views of such entrances from across the road, with figures silhouetted against the lights, are also easy to take at  $\frac{1}{16}$  to  $\frac{1}{30}$  sec.

Away from the brightest lights, much longer exposures are needed. As a tripod will be required in any case, slower lenses are hardly less useful than the fastest. Exposures of from 1 to 20 sec. at  $f/3.5$  may be tried, using the fastest material. Many delightful pictures await the night photographer, especially when wet streets provide reflections and a little mist is present to show up the rays of street lamps.

Antihalo films or backed plates are of course essential, and a lens-hood must be used to exclude all direct lights not actually included in the picture. A coated lens is particularly desirable in work of this type.

*"Candid" Photography by Artificial Light.* In an ordinary well-lighted room, or in a restaurant or other normally-lit public building, slow snapshots are possible in favourable circumstances. Pictures taken across the table at public dinners or other functions ( $\frac{1}{2}$  to  $\frac{1}{25}$  sec. at  $f/2$  or  $f/1.5$ ) are now common in newspapers, and similar exposures may be tried in any well-lit private room. An indication of the exposure required in any case where distances and power of lights is known, or can be estimated, is given in the exposure tables in the article on PORTRAITURE.

(See also ELECTRIC LIGHT.)

For exposures with flashbulbs, see FLASHBULB.

## Artigue's Process

**Artigue's Process.** A method of carbon printing without transfer, invented by M. Artigue of Paris. Like the gum-bichromate process, it allows very complete control in development and the permanency of the results is assured.

The following method, due in the main to M. Duchochois, if carefully carried out, gives results very similar to those obtained upon M. Artigue's own "*Papier Velours*." In 15 parts of water 5 parts of white and carefully picked gum arabic are dissolved—the round and slightly friable lumps being selected. When the solution is complete, a matter sometimes of days, the mucilage is strained through muslin, and we next add 100 parts of white of egg and a quantity of Indian ink or other finely ground water-colour sufficient to give a coating on paper, which shall be nearly full black or full coloured by reflected light, but not so opaque as altogether to obscure a coin behind the paper when both are held up to the window. Enough liquid ammonia to make the preparation slightly alkaline to test paper is now stirred in, but a minimum of two drops to each fluid ounce may be added in any case. The preparation is now ready for coating the paper, which should be done by brushing on a thin and uniform layer with a broad camel's-hair brush. (See GUM-BICHROMATE.) The paper may be writing-paper or drawing-paper of any required texture; but to obtain the finest and sharpest detail by the Artigue method, a fine paper, such as "*Rives*," should be used, and this should be coated with a film of plain gelatine before applying the pigmented mixture. The gelatinous mixture for use as a substratum may consist of:—

Hard gelatine . . . . .	1 part.
Water . . . . .	8 parts.

Soak, melt in water bath, strain through muslin into a warmed porcelain dish. The mixture must not be allowed to cool, and each sheet must be floated for an instant, and then be pinned up to dry. When dry it is coated with the Indian ink mixture in the way already described. The paper thus coated is insensitive to light, and must be sensitised by being floated, face upwards, on a solution of ammonium bichromate containing 1 part of the salt dissolved in from 10 to 20 parts of water. If the paper is soft and porous in texture the weaker solution should be used, and floating for a few seconds may be sufficient; but if the paper is close in texture and is covered with a substratum of gelatine, the stronger sensitising liquid must be used, and the paper must remain floating on the bath

## Asphalt Process

for a longer period. The criterion is the penetration of the bichromate to the face of the paper, and when this is the case the pigmented film can be rubbed off by gentle friction with the finger.

Should it be preferred to prepare the paper so that it shall be sensitive to light in the first instance,  $2\frac{1}{2}$  parts of powdered ammonium bichromate are stirred into the mixture, as given above, immediately after the Indian ink has been added. The insensitive paper will keep indefinitely, but the sensitive paper will only keep good for a few days. When the paper is dry—and it should be dried in a place which, like a kitchen, has a fire constantly burning, and the walls of which are dry—it is exposed under the negative until details are visible at the back.

The development is an operation in which very widely different treatment may be necessary, according to atmospheric conditions and other circumstances which affect the solubility of the pigmented film; but the instructions given for the development of the *non-transfer* pigment print, under GUM-BICHROMATE, may be taken as generally applicable. When the basis is smooth paper coated with gelatine, it becomes almost essential to adopt M. Artigue's expedient of developing with a soup-like mixture of ground sawdust and water, as then the image lies in what is in effect a delicate intaglio, and any other attrition than that of the wet sawdust would tend to wipe it out of the intaglio.

The sawdust may be of any wood; but it should either be ground in a roller-mill, or should be sifted, and only that used which will pass through a No. 12 (12 meshes to linear inch) sieve. The sawdust being mixed with water of the required temperature to the consistency of soup, this mixture is flushed and reflushed over the pigmented surface until development is complete—any increase in the temperature of the mixture being regulated by the considerations given above.

**Asphalt Process or Bitumen Process.** This process is the first by which a fixed photograph, in the ordinary sense of the term, was produced, and it is still employed in making photo-etched blocks and plates. Niepce, as early as 1827, produced a photograph of Kew Church on a metal plate coated with a bitumen varnish, and probably he employed oil of turpentine to wash away that bitumen which had not been rendered insoluble by the action of light. All bitumens and

asphalts are more or less sensitive to light, light causing the material to become insoluble in the usual solvents; and any bitumen or asphalt may be dissolved in benzol (from 1 of asphalt in 20 of benzol, to 1 of asphalt in 6 of benzol), and a metal plate having been coated, exposure is given under a negative if a relief block is wanted, or under a positive if an intaglio plate is required. A sufficient exposure having been given, the plate is developed by rocking in a dish containing rectified oil of turpentine, free from acid. If the plate is copper it may now be etched with a solution of ferric chloride (perchloride of iron), as explained under the head *Photogravure*, included under PHOTO-MECHANICAL PROCESSES. If the plate upon which the bitumen resist has been obtained is zinc, ferric chloride may still be used, but very dilute nitric acid is a more usual solution for etching zinc. An alternative method of working on zinc is to treat the zinc by the "lithographic" method, and print in the lithographic press.

*Bitumen Process on Lithographic Stone.* A lithographic stone, cleaned and prepared in the ordinary way, is coated with the sensitive bitumen varnish and, after exposure under a negative, the soluble bitumen is removed by washing with oil of turpentine, with the addition of ligroin as a restrainer if required. The stone, having been next washed by a vigorous stream of water, is dried, and treated by the usual lithographic method.

*Half-tone or Process Blocks by the Bitumen Process.* A copper or zinc plate is coated with bitumen, and it is exposed under a stippled negative of the kind mentioned in the article, PHOTO-MECHANICAL PROCESSES. After development, or the removal of the superfluous bitumen, the plate is etched.

**Astigmatism.** An aberration in lenses as a result of which a line running radially outward from the centre of the field of view cannot be sharply focussed at the same time as a second line at right angles to the first. Astigmatism is greatest with lenses of wide aperture, and is progressively corrected by stopping down. Any lens substantially corrected for this fault is called an anastigmat. For a fuller discussion, see *Photographic Optics*, by Arthur Cox (Focal Press). See also LENS.

**Astronomical Photography.** Except for general views of the heavens, and for such work as the recording of meteors, the ordinary camera is unsuited to astronomical photography on account of the extreme smallness of the images. Even the



## Astronomical Photography

sun or the moon give an image the diameter of which is only about a hundredth of the focal length of the lens used. It is therefore necessary to use some sort of telescope to obtain an image of useful size.

The telescope may be used by the amateur in either of two ways. Those who expect to use their telescope frequently for photographic work should arrange a plate-holder that can be substituted for the eye-piece used for visual observation; the image is then simply focused on the plate by the objective, or by the concave mirror of a reflecting telescope. Provided that the plate used is not orthochromatic or panchromatic, fair results can even be had by means of a simple spectacle lens of long focus, used at an aperture of  $f/50$  to  $f/100$ .

Where it is desired to use an ordinary telescope in conjunction with a camera, the eye-piece is retained and the camera, complete with lens, is placed against it. If the eye is relaxed when focusing the telescope, and the camera is adjusted for distant objects, the image obtained will at least be reasonably sharp. It is greatly preferable, however, to put the final touches to focusing while observing the image on the ground-glass screen of the camera. A single-lens reflex is consequently a particularly convenient instrument to use for this work.

Large images, however obtained, entail long exposures, except when photographing the sun, and perhaps the moon; it then becomes necessary to swing the telescope, in some sort of equatorial mounting, to follow the apparent movement of the heavens. A sighting telescope, with cross-wires, is required for this; if the main telescope is in use for photography, a small guide-telescope must be attached to it for this purpose. A spectacle lens of long focus and a cheap magnifier can readily be made up into a rough but usable instrument, cross-wires being provided by two strands of fine silk or very fine wire at the focus of the magnifier.

*Photographing the Sun.* The amount of light is here so plentiful that the eye-piece of the telescope may be used as a projecting lens, forming an image on a plate or film held some ten or twelve inches from the telescope. An old field-camera with shutter but no lens will serve as a light-tight connecting link. The image can usually be made large enough to show sun-spots without subsequent enlarging. A neutral filter should be interposed somewhere in the optical path to cut down light and heat; even with the filter an exposure of about  $1/1000$  second will be sufficient.

## Astronomical Photography

*Photographing the Moon.* With a moderately fast film, placed at the focus of the object-glass of an average small telescope, which may work at about  $f/16$ , an exposure of about  $1/10$ th second will suffice. If a larger image than that given by the object-glass alone is obtained by either of the above-mentioned alternative methods, the exposure should be increased in proportion to the area of the image. For exposures much in excess of  $\frac{1}{2}$  second, during which time the image will move by about  $1/500$ th part of its diameter, the telescope must follow the moon.

Two lunar photographs taken at an interval of four weeks will show the moon in the same phase, but owing to the relative motions of moon and earth, the viewpoints will be slightly different. If prints from such a pair of negatives are mounted as a stereoscopic slide and viewed in a stereoscope, a marked effect of relief will be obtained, the moon presenting a very real spherical form. (See STEREOSCOPIC PHOTOGRAPHY.)

*Planets and Stars.* No matter what magnification is used, stars will register simply as points of light. The image can only be spread by prolonged exposure, and as the spreading is due to irradiation, it will still show no detail. The form of planets can only be shown by very high magnification, involving exposures running into many minutes and very accurate following of their apparent movement.

*Comets and Meteors.* As a comet is a comparatively slow-moving object, visible often for many nights in succession, it may be photographed in much the same manner as a planet. In photographing a faint comet, for which a long exposure may have to be given, it is best to follow the comet itself with the guide-telescope. The comet's movement against the stars will then be indicated by the direction and length of the short lines formed by the extension of the images of the stars.

For photographing meteors, which may appear at any instant and in any part of the sky, it is necessary to include a wide angle of view. For this work an ordinary camera is quite suitable. If on an equatorial mount, the stars will appear as points, while any meteors will appear as lines, the direction of which indicates the movement of the meteor. If, on the other hand, the camera is fixed, the star-images will be drawn out into the arcs of circles with a common centre at the Pole Star; a meteor will then register as a line not parallel, except by accident, with those formed by the stars in its neighbourhood. By taking such photographs simultaneously from two points, the height of the meteor can be calculated.

When meteoric showers are expected, the camera should be pointed towards their expected source; towards the constellation of Perseus for the August shower, or the Sickle in the constellation of Leo for the November shower.

**Atmosphere in a Photograph.** See AERIAL PERSPECTIVE.

**Atmospheric Action.** The free oxygen in the atmosphere will react with a good many photographic chemicals if these are carelessly stored. Developing agents in particular will take up oxygen, usually becoming dark in colour as they do so, and progressively losing their power to develop. Sodium sulphite will slowly oxidise to sulphate, which is useless as a preservative, and sodium sulphide will oxidise to a mixture containing thiosulphate (hypo) which will partially dissolve, instead of toning, any bleached image to which it is applied.

The air also contains some carbon dioxide; any hydroxide (*e.g.* caustic soda) will absorb this, its surface being converted into a crust of carbonate. Carbonate also forms on the surface of certain other chemicals, notably sodium sulphite, if too freely exposed to the air.

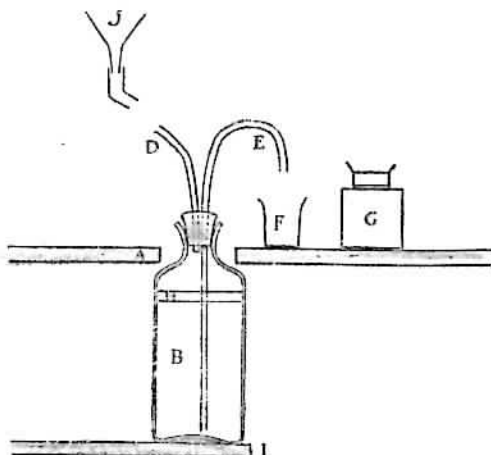
Atmospheric moisture is taken up by other chemicals; some get wet and eventually dissolve in the acquired moisture (*e.g.*, thiocyanates of potassium or ammonium). This process is called *deliquescence*. Other substances combine with the acquired water to form crystals; this is generally evidenced by caking. Certain compounds containing water of crystallisation (sodium sulphite and carbonate, for example) lose water to the atmosphere, so that the crystals crumble to a powder containing either the anhydrous salt or a lower hydrate. This is called *efflorescence*.

Traces of sulphur compounds, notably hydrogen sulphide, are usually present in the air, especially in towns; this gas is potent in bringing about the fading of prints, the image of which is partially converted to brown silver sulphide.

To protect them from air, all chemicals likely to be affected should be stored in tightly-corked bottles; if possible, the cork should be waxed in to render it air-tight. Tins, if they have really tight-fitting lids of the press-in type, are perfectly satisfactory for such substances as sodium carbonate and sulphite.

Mixed developers should always be kept in bottles filled to the neck and tightly corked, but where this is inconvenient a storage bottle like that sketched overleaf may be used, a layer of medicinal paraffin (H) being used to protect the

solution from the air. Developer may be expelled from E by blowing through D, or E may be extended below the level of the bottom of the bottle to form a syphon. A glass tap, or a rubber tube with a pinch-cock, may then be used to draw off



developer. If the bottle is inset in the dark-room bench as suggested in the sketch, it may be refilled either through D, using the funnel J, or fresh supplies may be drawn from the beaker F through E by sucking out air at D. When not in use, E may be sealed by covering its end with a dilute solution of sulphite contained in F, the block G being used to raise F to the required level.

See also CALCIUM TUBE.

**Atomic Theory, Calculations based on.** See EQUIVALENCE, CHEMICAL; also WEIGHTS AND MEASURES.

**Autochrome.** See COLOUR PHOTOGRAPHY.

**Automatic Focusing.** Refinement fitted to certain *de luxe* vertical enlargers, by which the projected image is kept continuously in focus as the head is raised or lowered to alter the scale of enlargement. (See ENLARGING.) The term is also sometimes applied to a camera fitted with a coupled range-finder. (See RANGEFINDER.)

**Autotype Process.** See CARBON PROCESS.

**Axis.** Any straight line passing through the optical centre of a lens is termed an axis. That axis which passes through the centres of curvature of the various surfaces is termed the "principal axis" or "optical axis"; any other is referred to as a "secondary axis."

**Azol.** See DEVELOPMENT.

## — B —

**Backed Plates.** A backed plate is one the back of which has been coated with some black or non-actinic substance to prevent halation (*q.v.*). The essentials of a backing material are that it should have the same index of refraction as the glass of the plate, that it should be in optical contact with the glass, and that it should absorb all light to which the plate is sensitive. If the first requirement be not satisfied, light will still be reflected from the back of the plate before entering the backing at all. It is usual to buy plates ready backed when halation is feared, but if in an emergency it is found that only unbacked plates are available, one of the following backing mixtures may be applied. They may also be used for backing lantern slides, in the making of which halation may occur if the negative shows strong contrasts of light and dark.

Mucilage	.	.	.	.	.	.	1 part
Caramel	.	.	.	.	.	.	1 "
Burnt sienna (powder)	.	.	.	.	.	.	1 "

Apply to the back of the plate with a roller squeegee or a pad of lint.

The following black backing is particularly suitable for panchromatic plates:—

Gelatine	.	.	.	.	50 grs. (11.5 gms.)
Glycerine	.	.	.	.	$\frac{1}{4}$ oz. (25 gms.)
Water	.	.	.	.	1 „ (100 c.c.)
Ivory black	.	.	.	.	30 grs. (7 gms.)

When applying a backing it is convenient to place the plate, glass outwards, in a printing frame, protecting the emulsion side with clean paper. The film side, and the edges, are thus kept free from backing. Alternatively, the backing mixture may be spread on paper and dried. When required for use, the backing is damped and pressed firmly into contact with the plate. The paper prevents the backing from rubbing or flaking off in the slide.

(See HALATION.)

**Back Focus.** Distance between the back surface of a lens and the image of an object at infinity. A knowledge of the back focus of a lens is valuable as indicating camera

extension required. A telephoto lens is distinguished by having a back focus very considerably less than its equivalent focal length. (See LENS and FOCAL LENGTH.)

**Background.** Anything used, as the name implies, as subordinate to or behind the principal figure or figures or objects in a photograph. There are many kinds—natural, artificial, interiors, exteriors, or plain. Natural backgrounds when properly used are the most pleasing, and as these cannot be made to order, the intelligent amateur will choose his own. A pleasing plain background for a portrait can be made with a dark, neutral-coloured blanket, or even with a large sheet of brown paper free from creases.

The following method of preparing a background and painting it will be found reliable. If the background is to be mounted on a rigid frame, this should be made first. Stout unbleached calico of the required size should be well wetted, and then laid over the frame, which should be placed flat on the floor. The canvas should be lightly nailed at the four corners, then, starting at one corner, nail down about six inches of it; then go to the other side of the frame and, stretching the calico as tight as possible, nail down six inches. Repeat this process, that is, working at alternate ends, till two are completely nailed down, then start the sides, working in the same way, and taking care to strain the cloth quite tight each time. If this is done, and it is kept well wetted, it will dry perfectly smooth and taut. A suitable paint is made with—

Powdered glue	.	.	.	4	ozs.	(50 gms.)
Whiting	.	.	.	12	„	(150 gms.)
Treacle	.	.	.	6	„	(75 c.c.)
Water	.	.	.	80	„	(1,000 c.c.)

This can be coloured with—

Ivory black	.	.	.	1	oz.	(12 gms.)
Ultramarine	.	.	.	$\frac{1}{2}$	„	( 6 „ )
Red ochre	.	.	.	$\frac{1}{2}$	„	( 6 „ )

Rub this down with a little glue first. This gives a medium neutral tint, and more or less will darken or lighten the colour. (See also PORTRAITURE.)

**Ball and Tube Release.** See PNEUMATIC RELEASE.

**Balsaming, Re-, of Lenses.** In order to reduce reflection and consequent degradation of image, those contact surfaces of lenses which are ground to the same curve are usually cemented together with Canada balsam. Occasionally these cemented surfaces separate more or less completely, or the balsam undergoes a kind of congelation; while occasionally it becomes yellow. The process of separation, cleaning and recementing which then becomes necessary is best left to the maker.

**"Barometer," Photographic.** A bromide print of a landscape subject should be carefully coated or brushed over with the following mixture, after first thoroughly being hardened in a 10 per cent. formalin bath:—

Water . . . . .	3½ ozs. (100 c.c.)
Gelatine . . . . .	90 grs. (6 gms.)

Dissolve by the aid of heat, and add—

Cobalt chloride . . . . .	30 grs. (2 gms.)
Glycerine (water-free) . . . . .	20 drops (1½ c.c.)

The part brushed will become blue in fine weather and pink in damp weather, owing to the action of moisture on the cobalt salt. Since it indicates the moisture-content, and not the pressure, of the atmosphere, the print so treated is a hygrometer, not a barometer.

**Baryta Paper** (Ger., *Kreide-papier*, or *Baryt-papier*). Paper coated with an emulsion of barium sulphate in gelatine made partly insoluble by chrome alum, used as a support for all types of sensitive emulsion printing and for collotype printing etc. A formula for its preparation is the following:—

#### I.

Gelatine . . . . .	90 grs. (8.25 gms.)
Barium chloride . . . . .	30 „ (2.75 gms.)
Distilled water . . . . .	5 ozs. (200 c.c.)

#### II.

Ammonium sulphate . . . . .	15 grs. (1.35 gms.)
Distilled water . . . . .	2½ ozs. (100 c.c.)

Soak the gelatine in the water till soft, add the barium, and dissolve by heat; then add solution II in small quantities, shaking between each addition; allow the emulsion to set; break up into small pieces; wash thoroughly, and add 7½ grs. (0.7 gm.) of chrome alum previously dissolved in a little water. (See EMULSION.)



**Base, and Basic.** An approximate definition of a base is that it is a substance which will react with an acid to form water and a salt. To this extent "base" is synonymous with "alkali," but the former term is much wider; every alkali is a base, but by no means every base is an alkali. To qualify as an alkali, a base must be soluble in water; it then imparts to the solution the soapiness of feel and ability to turn red litmus blue that characterize an alkali. Iron rust, for example, will dissolve in acid, neutralizing it and forming a salt, so it is a base; but it has no alkaline properties.

Basic salts are those in which the base has been incompletely neutralised by acid; they therefore contain one or more OH groups or their equivalent. Ferric iron and lead are especially prone to form basic salts.

**Baskett's Reducer.** Named after R. Baskett, who first suggested the method. It consists of an abrading mixture for rubbing on the part of the negative to be reduced. It is excellent for local reduction, and is made as follows:—

Ordinary terebene	.	.	.	.	1 part.
Salad oil	.	.	.	.	1 "
Globe metal polish (paste)	.	.	.	.	1 "

Mix thoroughly and strain through fine muslin. A few drops on a small pad of cotton-wool or linen should be carefully but firmly rubbed on the part requiring reduction. When reduced sufficiently, clean the surface of negative with a pledget of cotton-wool soaked in benzene. (See REDUCTION.)

It is worth adding that Baskett's reducer is invaluable for removing scum or surface deposits of any kind from negatives, and that an equivalent preparation is available ready-made under the name Frictol (Vanguard Manufacturing Co.)

**Bas-reliefs, Photographic.** Careful examination of a negative will always reveal some trace of surface modelling or relief, this relief being more especially noticeable when the gelatine coating on the glass tends to thickness and when a pyrocatechin developer is used. At best, however, the relief of the negative is but slight, certainly not enough to make it worth while to cast or mould for decorative use, but if a suitably compounded gelatine composition is laid evenly on a plate it is possible to obtain a degree of relief as great as that of a coin or medal, and from this original mouldings or replicas may be made in plaster, metal, or any material capable of

plastic treatment. The photo-relief method of Professor Namias is as follows :—An ounce (30 gms.) of fine gelatine is soaked in  $3\frac{1}{2}$  ozs. (105 c.c.) of water, and the vessel is heated in a water bath until all is dissolved, after which 1 fluid drachm (3.75 c.c.) of glycerine is stirred in. The mixture, having been strained through fine muslin, is poured on levelled glass or metal plates, 1 fluid drachm being allowed for 3 sq. ins. of surface (18.5 c.c. per 100 sq. cms.). When dry the coated plates may be kept any length of time, and sensitising is performed by soaking a plate for 15 minutes in a 6 per cent. solution of ammonium bichromate, and drying in the dark. Exposure under a negative in the printing frame should be continued sufficiently long to give a fully detailed image in brown, the time required being about the same as would be involved in making a print on ordinary print-out paper. On soaking the exposed plate in water the relief is produced, and the plate can be moulded with plaster or with a waxy composition upon which an electrotype is made. If the swelled relief be very gently heated there is such a redistribution of the gelatine as makes the relief persist after the gelatine stratum is dry. (See also PHOTO-SCULPTURE.)

**Bath.** Either the liquid in which photographic material is treated, or the vessel that contains it.

**Beeswax** (Fr., *Cire* ; Ital., *Cera* ; Ger., *Wachs*). This is obtained from the honeycomb of the bee, and is a yellow mass breaking with a granular structure and of pleasant smell. It should be entirely soluble in hot oil of turpentine, and is insoluble in alcohol and water. White wax is beeswax bleached by exposure to air and light, and cast into flat round cakes. In certain processes of carbon printing it is important to obtain pure wax ; this may be difficult unless the original comb can be obtained from a beekeeper who does not fit his hives with the artificial combs or bases now so largely used.

**Belitzski's Reducer.** See REDUCTION.

**Bellows.** The folding portion of the camera which unites the back and front portions is called the bellows, and is usually constructed of leather or black cloth. Black sticking plaster is useful for repairing small damages to bellows. The following has been recommended for renovating leather bellows and leather camera coverings generally. Mix—

## Benzene

## Bibliography

Sperm oil . . . . .	3 ozs.	(85 c.c.)
Acetic acid . . . . .	3 drs.	(11 c.c.)
Glycerine . . . . .	3 "	(11 c.c.)
Oil of turpentine . . . . .	$\frac{1}{2}$ oz.	(14 c.c.)
Water to . . . . .	15 ozs.	(425 c.c.)

Add the mixture slowly to the white of 3 eggs, using an egg-beater, and then add 3 ozs. (85 c.c.) of methylated spirit and about 100 grs. (6.5 gms.) of aniline black dye.

A reviver for cloth bellows can be made as follows :—

Methylated spirit . . . . .	16 ozs.	(500 c.c.)
Shellac . . . . .	4 "	(125 gms.)
Oxalic acid . . . . .	$\frac{1}{2}$ oz.	(8 gms.)

Shake until dissolved, then add—

Linseed oil . . . . .	3 ozs.	(95 c.c.)
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If the bellows are black, give them a preliminary coating of Indian ink dissolved in water, with a trace of Prussian blue to kill the brownness. When dry, apply reviver, using a pad of cotton-wool, and finally removing the surplus by brisk rubbing. (See also LEATHER and MARINE GLUE.)

**Benzene**, or **Benzole** (Fr., *Benzine*; Ital., *Benzina*; Ger., *Benzol*).  $C_6H_6=78$ . A colourless liquid, with characteristic smell resembling coal gas, obtained commercially by fractional distillation of coal tar, between  $36^\circ$  and  $150^\circ$  C.: it is purified by a second distillation at  $80^\circ$  C., and should crystallize at  $0^\circ$  C. It is insoluble in water, but soluble in all proportions in alcohol and ether. It is a solvent of all fixed and volatile oils, and greasy substances generally. It boils at about  $80^\circ$  C., and at ordinary temperature gives off a vapour which is extremely inflammable. It is used in photography as a solvent in encaustic paste, for the preparation of matt varnishes, and as a developer or solvent of bitumen in certain photo-mechanical processes. Not to be confounded with benzine (*q.v.*).

**Benzine**. A light petroleum spirit used for burning in lamps. Known also as benzoline. It is in no way related to true benzene, and will seldom replace it in photographic operations. It may be used, however, as a substitute for benzene in cleaning brushes used in the oil pigment and bromoil processes.

**Bibliography.** See Books.

**Bichromate Methods.** Processes in which the material sensitive to light is an alkaline bichromate in contact with an organic colloid, such as gum, albumen, or gelatine. Most methods of photographic block and plate making come under this heading. (See GUM BICHROMATE, CARBON PRINTING, ARTIGUE'S PROCESS, PHOTOGRAVURE, COLLOTYPE, ANILINE PROCESSES, CARBRO PROCESS, OIL and BROMOIL PROCESSES. For bichromate poisoning see SKIN.)

**Bichromate of Potash.** See POTASSIUM BICHROMATE.

**Biconcave.** An optical term denoting that the two sides of a lens are hollowed out. (See LENS.)

**Biconvex.** An optical term denoting that the two sides of a lens are bulged out. (See LENS.)

**Binocular Camera.** Another name for stereoscopic camera or for camera with twin-lens finder.

**Bioscope.** An obsolete term for CINEMATOGRAPH (*q.v.*).

**Birds, Photographing.** See NATURE PHOTOGRAPHY.

**Bitumen.** See ASPHALT.

**Black and White,** Finishing photographs in. (See BROMIDE PAPER and ENLARGING, also AIR BRUSH.)

**Black Glass.** Glass deeply coloured with manganese and iron. Sometimes used as a reflector in photographing clouds.

**Black Lightning.** See CLAYDEN EFFECT.

**Black Varnish.** See VARNISH.

**Blacking.** The interior of all cameras, dark slides, and lens tubes should be coated with a dead black to prevent the reflection of light and consequent fog on the plate. A good black can be made by grinding lamp or ivory black into a paste with jappanners' gold size. Another method is by coating the wood, etc., with a solution of ferrous sulphate, and, when dry, applying a solution of tannin or decoction of logwood, two or three successive applications being sometimes necessary. For blackening brass parts, two or three different methods are employed. Where the brass will not be touched by the fingers, drop-black ground up with weak glue and water may serve, but a better finish, and a more lasting one, can be made by mixing fine lampblack with lacquer, and applying it in two or three successive coats to the heated article; but where the brass will be fingered, it is obvious that some other

## Blacking

method must be employed. We have the choice of two, one of which results in a bronze colour, the other is a non-reflecting dead black. For the former colour, a solution of platinic chloride acidified with nitric acid is used. This method is especially useful where any soldered joints exist ; where solder is not used, an absolute dead black can be obtained by dipping the article, heated fairly hot, into a solution of copper nitrate made by dissolving copper wire in dilute nitric acid ; it is then heated over a Bunsen burner or spirit lamp, the green colour of the copper first showing, and at the proper temperature a fine dead black appears. Another method is to dissolve 1 part of copper carbonate in 8 parts of solution of ammonia and adding 18 parts of water. Clean the brass well and immerse in the solution till black, rinse with water, dry in bran or sawdust, and give a rub over with thin oil varnish.

Another formula to blacken wood is as follows :—

Extract of logwood	.	.	.	$\frac{1}{2}$ oz.	(15 gms.)
Potassium chromate	.	.	.	30 grs.	(1.95 gms.)
Water	.	.	.	35 ozs.	(1,000 c.c.)

Dissolve the extract in boiling water, add the chromate also in solution. This is a deep violet liquid which changes to black in contact with the wood.

To blacken leather-covered hand cameras which have become shabby, the following may be useful :—

Glue	.	.	.	.	4 ozs.	(135 gms.)
Vinegar	.	.	.	.	$1\frac{1}{2}$ pints.	(1,000 c.c.)
Gum arabic	.	.	.	.	2 ozs.	(66 gms.)
Black ink	.	.	.	.	8 „	(270 c.c.)
Isinglass	.	.	.	.	120 grs.	(9 gms.)

Break the glue in pieces, put in a basin, pour over it about two-thirds of the vinegar, let it stand till it becomes perfectly soft. Put the gum in another vessel with the ink until it is perfectly dissolved ; melt the isinglass in as much water as will cover it, which may be easily done by placing the cup near the fire about an hour before required for use. To mix them, pour the remaining vinegar with the softened glue into a vessel and heat on a sand bath over a gentle fire ; stir till dissolved, and do not let heat be over 80° C. Add the gum and heat to 80° C., add the isinglass, and it is ready for use. Put as much as required in a saucer, beat it till thin, and apply with a small sponge. If the article is dried quickly in the sun or before the fire it will have a better polish.

## Blackening

The following methods have been recommended for blackening aluminium :—

(1) The metal is well rubbed with a clean rag and strong kitchen soda and water, to get rid of any grease. It is then coated with albumen by beating up the white of an egg and straining it through muslin. The albumen coating is allowed to dry, and then heated to a dull red heat, and allowed to cool.

(2) Clean the surface thoroughly with fine emery powder or emery cloth, then give it an even coating with olive oil, and heat it over a spirit lamp until it turns black.

(3) Prepare the following mixture :—

Hydrochloric acid . . . . .	1½ ozs.	(50 c.c.)
Ferrous sulphate . . . . .	60 grs.	(4.6 gms.)
White arsenic (arsenious oxide) . . . . .	60 „	(4.6 gms.)
Water . . . . .	1½ ozs.	(50 c.c.)

The aluminium is first thoroughly cleaned with fine emery cloth, and then dipped in the above “arsenic bronze” bath.

(4) Add 50 grs. (11.5 gms.) of gum sandarac to 1 oz. (100 c.c.) of absolute alcohol; when dissolved add slowly, mixing thoroughly, 3 grs. (0.7 gm.) of nigrosin. Apply this with a soft brush and allow to dry thoroughly before touching it.

Iron enlarging lanterns, if not used frequently, or kept in a damp dark-room, frequently become rusty in parts. To renovate and blacken, the metal work should first be thoroughly cleaned with a little fine emery powder well rubbed in with an oily rag. The emery should be entirely wiped off, and then butter of antimony rubbed on. This should also be cleaned off, and the lantern finally polished with a dry cloth.

An alternative method is to apply the mixture given under (3) above. This should be well rubbed over the iron with a bristle brush. When the metal is dark enough, dry off with fine sawdust, and then rub with linseed oil.

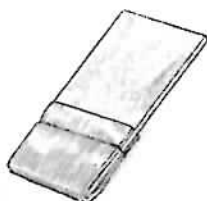
A method of blackening the wood surface of the work bench, and, moreover, producing a finish that appears to be impervious to chemicals spilt upon it, is as follows :—

A.	Ferrous sulphate . . . . .	4 parts.
	Copper sulphate . . . . .	4 „
	Potassium permanganate . . . . .	4 „
	Water to make . . . . .	100 „
B.	Aniline hydrochloride . . . . .	15 parts
	Water to make . . . . .	100 „

"A" is applied hot with a brush to the bench-top, previously made quite clean (any paint, etc., scraped off), and when dry any excess on the surface is rubbed off. A second coating is similarly given and allowed to dry thoroughly. Then two coats of "B." are given in succession. A black colour is produced which gradually intensifies. A slight coating of linseed oil laid on with a cloth is then given, and the bench is ready for use. Acids and alkalies spilt upon this surface do not appear to affect it if quickly wiped off, and the surface can be kept in good order by an occasional wipe of linseed oil after a course of work.

Where space and other circumstances permit, a lining of black velvet provides the ideal non-reflecting surface for the insides of cameras, extension-tubes, or lens-hoods. Where the thickness of velvet precludes its use, the black velvet-surfaced paper known as "flocks" or "coffin paper" makes an excellent substitute, as does a piece of Gevaluxe (*q.v.*) developed to a full black. \*

(See also BELLOWS, LEATHER, and DARK-ROOM.)



A BLANCHARD BRUSH.

**Blanchard's Brush** consists of a piece of swansdown calico doubled and fastened by means of an indiarubber band round a strip of glass 2 ins. wide and 6 ins. long. It was used for coating plates, etc., with substratum for the collodion process, and is useful in the carbon and oil processes for applying the sensitising solutions evenly. It is a useful tool in any process where paper has to be mopped over with a liquid. (See also BUCKLE BRUSH.)

**Bleacher.** See DRAWINGS FROM PHOTOGRAPHS, INTENSIFICATION, TONING, and BROMOIL.

**Blisters.** This trouble was at one time very prevalent with prints, but is now of very unusual occurrence. Beyond the fact that blisters occur because there are points where

the gelatine film is insufficiently adherent to the paper there is little known. There are, nevertheless, certain conditions which seem calculated to produce blisters and which should always be avoided. Any kinking of the paper, especially while it is wet, is likely to produce a slight detachment of the film from the paper, and this may increase in size if the print is placed in conditions favourable to the production of blisters.

Any material change in the density of the fluid in which the print is placed is a condition also likely to produce blisters. Two things will give different density :—a considerable variation in temperature and a considerable variation in the strength of a solution. Thus very cold water is denser than water at a higher temperature, and hypo solution is denser than water alone at the same temperature. It is, therefore, a very common instruction to avoid serious variations of temperature in the various solutions, and also to avoid moving the print from a hypo bath direct to the washing water. When blisters occur, a bath of methylated spirit after washing will rapidly reduce them and assist in drying the print quickly.

(See also FRILLING.)

**Blocking Out.** This term (sometimes called "stopping out") is applied to the method of painting over parts of a negative in opaque pigment so that the light cannot pass when printing. The portions "blocked out" are thus rendered in white in the print. Blocking-out medium or pigment is supplied commercially, or thick water-colour paint, such as Indian red or lamp black, can be used. It is applied with a good pointed brush (sable is best) on the film side. If much detail or an intricate outline has to be followed, it is best to use liquid Indian ink with a fine ball-pointed pen. The negative is best held in a retouching desk and the outline carefully followed with the pen—the light coming through the negative. The pen line can then be broadened with the paint brush, and if large patches, such as the sky in a landscape negative, have to be blocked out, only the outline to the extent of half an inch need be painted out on the film side. The remainder can be covered with a piece of opaque paper. (See PRINTING, RETOUCHING DESK, and RETOUCHING.)

**Blocks for Printing.** See PHOTO-MECHANICAL PROCESSES.

**Blooming of Lenses :** Bloomed Lens. See COATED LENSES.



**Blue Printing Process.** See CYANOTYPE.

**Blurring.** Any image of indistinct or doubled outline is said to be blurred. Blurring may be caused by an imperfectly corrected lens, a wrongly-adjusted camera, by condensation of moisture on the lens, by a film or plate not accurately in the focal plane, by incorrect focusing, or by movement of camera or object during the period of exposure. (See also HALATION.)

**Body-Release.** Mechanism for enabling the shutter to be released by means of a plunger or lever on the body of the camera, so allowing the camera to be firmly and comfortably held at eye-level. Although body-release has always been fitted to reflex and focal-plane cameras, on cameras with between-lens shutters it is still comparatively novel. The mechanism takes various forms, but generally consists of swivelling and sliding metal arms connecting the release-plunger with the shutter.

**Bolting Silk.** This is a fine-meshed material, sometimes known as bolting cloth, used for obtaining diffusion of detail and for canvas-grain effects when printing or making enlargements. In use, the bolting silk is stretched on a light wooden frame. This is held between the lens and bromide paper when exposing the enlargement. The farther away it is from the paper the more diffused the effect will be. When placed quite close to the paper, the mesh or grain of the fabric will be reproduced in the print. The softest effect is obtained by keeping the silk moving during the exposure, and a pleasing result is also obtained by giving part of the exposure through the bolting silk and the remainder without it. Its use increases exposure about one-third. There must be no creases or blemishes in the material, or they will show in the print unless kept on the move during the entire exposure.

**Books on Photography.** The following classified list makes no pretensions to completeness, particularly as regards the more elementary books, when there are often many covering much the same ground. The list has been compiled with the intention of including at least one good book—where possible two, one elementary and one more advanced—on every aspect of the subject. Books only temporarily out of print have been included without comment; the few specially important books that are included although permanently out of print are indicated with an asterisk. Most of these are either obtainable

## Books on Photography

secondhand or can be consulted at public libraries, notably the Patent Office Library (Southampton Buildings, Chancery Lane, London) where the enquirer has direct access to the shelves. At the British Museum Library access to the books is less rapid, but the collection is very complete.

Owing to frequent changes, the prices quoted may in many cases be incorrect. They have been included solely as an approximate indication of the scope and completeness of the various volumes.

In addition to the books listed, many manufacturers—Autotype Co., Burroughs Wellcome, Dallmeyer, Gevaert, Ilford, Johnson & Sons, Kodak and others—issue many extremely valuable booklets either free or at nominal prices.

### ADVANCED SCIENCE OF PHOTOGRAPHY.

*The Theory of the Photographic Process.* C. E. K. MEES. 63/-.

This book is written for scientists and research workers interested in the chemical and physical aspects of the photographic process. It is *not* a guide to photography, though the worker with some knowledge of science will find in it much invaluable information not obtainable elsewhere.

### COMPLETE PHOTOGRAPHIC TEXTBOOKS.

*Handbook of Photography.* HENNEY and DUDLEY. 42/6.

*Photography, Theory and Practice.* L. P. CLERC. 35/-.

*Photography, Its Principles and Practice.* C. B. NEBLETTE. 25/-.

### GENERAL TEXTBOOKS.

*The Ilford Manual.* ILFORD, LTD. 10/-.

*Graphic Grafx Photography.* MORGAN and LESTER. 30/-.

*The Twin-lens Camera Companion.* NEWCOMBE. 15/-.

### ELEMENTARY GENERAL TEXTBOOKS.

*Brighter Photography.* DAVID CHARLES. 4/6.

*All-in-one Camera Book.* EMANUEL. 7/6.

*Photographer's Guide to Better Pictures.* SHEARCROFT. 6/-.

*Successful Snapshots.* SHEARCROFT. 2/6.

*Teach Yourself Photography.* BOWLER. 4/6.

*Your Camera and How It Works.* 5/-.

### ENLARGING, PRINTING AND NEGATIVE-MAKING.

*Developing.* JACOBSON. 10/6.

*Photographic Enlarging.* JORDAN. 25/-.

*Enlarging.* JACOBSON and SMETHURST. 9/6.

## Books on Photography

- Perfect Negatives.* GLOVER and WAKEFIELD. 6/-.  
*Focal Developing Chart.* EMANUEL. 2/6.  
*All About Formulæ.* JACOBSON. 1/6.  
*All About Processing.* JACOBSON. 1/6.  
*All About Making Enlargements.* JACOBSON. 1/6.  
*Photographic Enlarging.* DAVID CHARLES. 4/6.  
*Processing Miniature Films.* TURNER. 2/6.  
*Projection Control.* MORTENSEN. 18/6.  
*Photographic Enlarging and Print Quality.* LOOTENS. 25/-.  
*Photo-Lab-Index.* MORGAN and LESTER. 57/6.  
*Home Photography.* DAVID CHARLES. 3d.

### MINIATURE PHOTOGRAPHY.

- 35-mm. Photo-technique.* NEWCOMBE. 15/-.  
*My Way with the Miniature.* VINING. 13/6.  
*Leica Manual.* MORGAN and LESTER. 30/-.

See also GUIDES TO SPECIFIC CAMERAS

### PHOTOGRAPHIC SCIENCE; OPTICS, CHEMISTRY, ETC.

- Photographic Emulsion Technique.* THORNE BAKER. 25/-.  
*Properties of Photographic Materials.* CLERC. 12/6.  
*Photographic Chemicals and Solutions.* CRABTREE AND MATTHEWS. 30/-.  
*\*Elementary Photographic Chemistry.* KODAK, LTD.  
*Photographic Chemicals.* SHEARCROFT. 6/-.  
*Home-made Papers, Films and Plates.* JACOBSON. 2/6.  
*Photographic Optics.* COX. 15/-.  
*\*First Book of the Lens.* WELBORNE PIPER.  
*Depth of Focus.* COX. 3/6.

### EXPOSURE.

- Photographic Exposure.* TURNER. 6/-.  
*Guide to Correct Exposure.* SHEARCROFT. 6/-.  
*All About Exposure.* JACOBSON. 1/6.  
*Focal Exposure Chart.* EMANUEL. 2/6.

### FILTERS: COLOUR RENDERING IN MONOCHROME.

- Photographic Filters.* GLOVER and WAKEFIELD. 7/6.  
*\*Photography of Coloured Objects.* MEES.  
*Ilford Colour Filters.* ILFORD, LTD. 5/-.  
*Wratten Light Filters.* KODAK, LTD. 2/6.  
*Focal Filter Chart.* EMANUEL. 2/6.  
*All About Filters.* JACOBSON. 1/6.  
*Infra-Red for Everyone.* GREENWOOD. 15/-.  
*Infra-Red Photography.* RAWLINGS. 5/-.

## Books on Photography

### PORTRAITURE AND LIGHTING.

- Lighting for Photography.* NURNBERG. 12/6.  
*Art of Photographing Children.* PARTINGTON. 10/6.  
*Modern Portrait Technique.* LEIGH. 15/-.  
*Photographing People.* VAN WADENOYEN. 12/6.  
*All About Portraits.* VAN WADENOYEN. 1/6.  
*One Lamp Only.* VAN WADENOYEN. 1/6.  
*The Second Lamp.* VAN WADENOYEN. 1/6.  
*Faces of Destiny.* KARSH. 30/-.  
*The Model.* MORTENSEN. 28/-  
*Pictorial Lighting.* MORTENSEN. 31/6.  
*Outdoor Portraiture.* MORTENSEN. 21/-.

### FLASHLIGHT.

- Synchroflash Photography.* MORGAN. 15/-.  
*Synchronised Flashlight Photography.* WAKEFIELD AND SMITH. 17/6.  
*Flash in Modern Photography.* MORTENSEN. 31/6.  
*Photoflash in Practice.* GILBERT. 13/6.  
*Speedlights.* PALME. 15/-.

### CAMERA JOURNALISM AND PROFESSIONAL WORK

- Freelance Journalism with a Camera.* MALLISON. 7/6.  
*Living on my Camera.* CASH. 15/-.  
*Photography as a Career.* KRASZNA-KRAUSZ. 12/6.  
*Selling Photographs.* ALFIERI. 1/6.  
*To Be a Professional Photographer.* R. H. MASON. 6/-.

### MICROFILMING AND COPYING.

- Document Photography.* GREENWOOD. 7/6.  
*All About Copying.* GREENWOOD. 1/6.

### RETOUCHING AND FINISHING.

- Dye Retouching and Print Finishing.* WAKEFIELD. 6/-.  
*Colouring, Tinting and Toning.* WALLEY. 7/6.  
*Retouching and Finishing for Photographers.* ADAMSON. 7/6.  
*Treatise on the Air Brush.* FRAZER AND STINE. 15/-.  
*\*Art of Colouring Photographic Prints.* TOBIAS.

### GUIDES TO SPECIFIC CAMERAS: CONSTRUCTIONAL BOOKS.

- Retina Guide.* EMANUEL. 3/6.  
*Karat Guide.* EMANUEL. 3/6.  
*Ikonta Guide.* EMANUEL. 4/6.

## Books on Photography

- Korolle Guide.* EMANUEL. 4/6.  
*Contax Guide.* EMANUEL. 5/6.  
*Leica Guide.* EMANUEL. 5/6.  
*Exakta Guide.* EMANUEL. 5/6.  
*Rolleiflex Guide.* FRERK. 5/6.  
*Switching Over to 35-mm.* EMANUEL. 2/6.  
*Build Your Own Enlarger.* STEVENSON. 7/6.  
*Making an Enlarger.* VAN WADENOYEN. 3/6.  
*Hints, Tips and Gadgets.* "AMATEUR PHOTOGRAPHER." 7/6.

## COLOUR PHOTOGRAPHY.

- Colour and the Camera.* THOMSON. 17/6.  
*Making Colour Prints.* COOTE. 6/-.  
*Colour Photography for the Amateur.* HENNEY. 20/-.  
*\*Colour Photography in Practice.* SPENCER.

## ART AND PICTORIALISM.

- Composition for Photographers.* HAILE. 15/-.  
*New Photo Vision.* GERNSHEIM. 10/6.  
*Photography and the Art of Seeing.* NATKIN. 15/-.  
*How to Make Camera Pictures.* JOHNSON. 15/-.  
*Image Management.* HAZ. 17/6.  
*Photography is a Language.* WHITING. 25/-.  
*\*Principles of Photographic Pictorialism.* TILNEY.  
and very many others.

## SPECIAL TECHNIQUES.

- Bromoil and Transfer.* SYMES. 6/-.  
*Medical Photography.* LONGMORE. 25/-.  
*Amateur Photomicrography.* JACKSON. 7/6.  
*Fascinating Fakes.* NATKIN. 10/6.  
*Table-Top Photography.* RUSSELL. 6/-.  
*Photographing Models.* AHERN. 3/-.  
*Photography in Engineering.* 42/-.  
*Art of Pigmenting.* TILNEY and COX. 1/-.  
*Simplified Stereoscopic Photography.* WILMAN. 6/-.  
*Miniature Photography After Dark.* MINICAM. 10/6.  
*Dog and Camera.* STACY. 8/6.  
*Train and Camera.* STACY. 8/6.  
*Mountain Photography.* MILNER. 19/6.  
*Nature and Camera.* PIKE. 13/6.  
and many others.

When searching in a library for information, references can in a great number of cases be traced by consulting files of *The B. J. Almanac*, *Photographic Abstracts*, or the *Kodak Abstract Bulletin*.

See also PERIODICALS.

**Borax** (Fr., *Borax* ; Ital., *Borace* ; Ger., *Borsaures Natron*).  $\text{Na}_2\text{B}_4\text{O}_{10}\cdot 10\text{H}_2\text{O}=382$ . Synonyms: Sodium borate, or baborate. It occurs in hexagonal prisms with 47 per cent. of water ; these are often so fine as to have the appearance of an amorphous white powder. There is also an anhydrous product known as *fused* or *calcined* borax ; one part of this is equal to 1.89 parts of the crystals. Borax is found native in various parts of the world, or made by neutralising boric acid with soda. Solubility of crystals : 3 per cent. in cold, 98 per cent in hot water ; very little soluble in alcohol, 60 per cent. in glycerine. It is used in toning, and as a weak alkali in many modern developers of fine-grain type. (See DEVELOPMENT and FINE-GRAIN DEVELOPMENT.)

**Boric Acid.** (Fr. *Acide borique* ; Ger. *Borsäure*)  $\text{H}_3\text{BO}_3=62$ . Synonyms : Boracic acid, orthoboric acid. Used in conjunction with borax in certain fine-grain developers to maintain a constant alkalinity during use or storage. Solubility, 4 parts in 100 of cold water, 39 parts in 100 of boiling water.

**Bottles.** Bottles are an important item in the photographer's outfit, especially if he is of an experimental turn of mind and keeps many chemicals. Strong acids should be kept in stoppered bottles. The stoppers should be greased with vaseline to prevent sticking, and all bottles should always be kept stoppered or corked and legibly labelled. Always pour from a bottle on the side opposite to the label.

Bottles may be obtained from the chemist, from laboratory furnishers, or "empties" from all sorts of sources may be accumulated. It is worth noting that most medicine bottles have their capacity, in fluid ounces, moulded on the bottom, and that the ordinary wine or spirit bottle holds one-sixth of a gallon, or  $26\frac{2}{3}$  oz. (750 c.c.) The large wine bottles (Vermouth, Chianti) generally hold 1 litre, or 35 oz., while beer bottles hold 10, 20, or 40 oz. (284, 568, or 1136 c.c.)

Before placing a solution in a bottle it should be thoroughly cleaned. The following are the best cleansing agents for removing traces of various substances from bottles :—

*Oil, Fat, Greasy Solutions.*—Any strong alkali—e.g. ammonia, caustic potash, or soda, etc.

*Glycerine.*—Use plenty of warm water.

*Resins, Varnish, etc.*—Warm methylated spirit, and, failing that, a strong solution of potassium carbonate.

*Tinctures, Scents.*—Methylated spirit, followed by strong ammonia and then water.

*Spent Developers.*—Strong hydrochloric acid, followed by fine sand and water. A grey deposit of metallic silver is best removed with nitric acid, or with the cleanser given under *Physical Development* in the article FINE GRAIN DEVELOPMENT.

*Chalky Incrustations.*—Dilute hydrochloric acid and then plenty of warm water.

(See also CORKS, and LABELS.)

**Broken Dishes.** See MENDING.

**Broken Negatives.** When a glass negative is cracked but the film is unbroken, it may be removed as described under STRIPPING NEGATIVES; but should the film be broken, lay the negative, film downward, upon a perfectly level surface, carefully place the fractured pieces together, and apply strips of gummed paper along the edges of the negative. When thoroughly dry, turn the negative over, and apply some strips of paper along the margin on the film side; allow it to thoroughly dry, and varnish the film. To print from broken negatives, lay the frames on a revolving gramophone turntable, or place them at the bottom of a box without a lid, about 18 ins. deep. When the negative is badly broken in many pieces, a good plan is to sandwich the pieces between two clean glasses of the same size, and bind all together like a lantern slide. A positive on another plate should then be made by copying in the camera. This can be retouched, and a new negative made from it and again retouched.

Another method for dealing with the crack is to drop some Canada balsam, well diluted with xylol, in it; this, on drying, renders the glass and crack homogeneous. (See NEGATIVES.)

**Broloid.** A process, demonstrated by Oswald Stein to the Royal Photographic Society in 1940, by which the image on a bromide print can be reinforced or replaced by a pigment image. Working details have not been published, but the process appears to have a certain likeness to the Carbro or Carbograph processes (*q.v.*).

**Brometching.** A method of treating bromide paper (*q.v.*) so as to produce a result showing the texture of the paper support, thus giving the print a character reminiscent of an

## Brometching

etching. The process was first described by Richard Lluellyn in *The Amateur Photographer* for October 9th, 1935.

The choice of paper for this process is important, as the true character of the "brometching" is most fully developed on a paper of rough or extra rough texture.

The paper is given from two to six times the normal exposure, and is then developed fully, giving some fifty per cent. more than the normal time to allow the over-printed darks to reach their full blackness. Rinse the print in water, and transfer to the etching solution, which is made up as follows:—

Salt, 25 per cent. solution	.	.	.	3 parts.
Sulphuric acid, 12 per cent. solution	.	.	.	1 part.
Potassium permanganate, $2\frac{1}{2}$ per cent solution	.	.	.	6 parts.
Water	.	.	.	240 to 320 parts.

The separate solutions keep well, but the working solution should only be mixed at the time of use. The weaker solution is used when the exposure has only been about three times normal; where it has been longer the minimum quantity of water should be taken. A  $10 \times 12$  print will require some 20 ozs. (570 c.c.) of the solution.

The method of applying the "etch" is important, as it must not be poured directly on to any part that will appear in the final picture. It is best to mask one end or side of the paper to provide a space on which it can be poured. The use of a dish bigger than the paper is not recommended, as this accentuates the tendency to uneven action towards the edges.

The whole of the etching solution should not be poured on at one time; about a quarter of the required amount is enough for the first application. As soon as it is poured on, white light may be turned up to enable the progress of the action to be watched. When the etch changes from its original magenta to a brown-red it may be discarded, and a fresh lot poured on. This is continued until the brightest highlight is practically cleared of silver, when the print is washed until the wash-water no longer has a pink tint, and is then transferred to a fixing-bath made generously acid with metabisulphite. The image which up to this point has been flat, veiled, and stained, clears almost at once and stands out boldly in a rich charcoal black.

Uneven action of the etching solution towards the edge of the print or elsewhere is generally due to the print not lying



quite flat in the dish ; the defect may be prevented by sufficient soaking after development.

**Brom-hydroquinone.** 1-2-5 bromodihydroxybenzene = 179. Known also as adurol. Developing agent very similar in properties to chlorquinol (*q.v.*) but of rather higher activity. It is no longer commercially obtainable.

**Bromide.** A salt of hydrobromic acid HBr. The alkaline bromides are used as restrainers in development, and for emulsion making. For individual salts, see under AMMONIUM BROMIDE, POTASSIUM BROMIDE, etc.

**Bromide Paper.** Paper coated with an emulsion of silver bromide in gelatine, with or without other silver haloids, and intended for obtaining prints by development either by contact printing or enlarging with daylight or artificial light. The emulsion is prepared in a manner similar to that in which the emulsion for dry plates is made. (See EMULSION.)

Bromide paper is sold in both single-weight and double-weight thickness, the latter really being very thin card. In most makes a wider variety of surfaces, etc., can be obtained on double-weight paper, which is in any case more suitable for large prints. Surfaces range from glossy to very rough, some being dull (*i.e.* non-reflecting) while others have a distinct sheen. Surfaces of the latter type have recently gained a great deal in popularity, largely because the blacks are richer than on a completely non-reflecting surface. Many of the surfaces can be had on either white or cream paper, the latter being particularly suitable for prints that are to be sulphide toned. The "white" papers of some makes are dual-purpose papers ; the base is tinted to a very slight cream or "ivory-white" colour which is effective no matter whether the prints are toned or left black.

In the matter of contrast the worker is well catered for ; some makers offer paper (in certain surfaces only) in as many as six different grades of contrast. Whatever may be the contrast of the negative, one grade or another is bound to yield a good print. (See CONTRAST GRADES.)

A recent type of bromide paper, introduced in 1940 under the name "Multigrade," combines a contrasty emulsion highly sensitised to yellow light and a soft emulsion sensitive almost solely to blue light. Contrast is then determined *at the time of printing* by using a blue or white light for soft prints, and a yellow light if a contrasty print is required. Any

## Bromide Paper : Exposure

desired contrast can be obtained by placing a filter of the correct colour over the light, or, using two filters only, by dividing the total exposure in the required proportions between blue and yellow light.

Different makes, and even different contrast-grades of the same make, have different speeds, but the differences are not great (a ratio of perhaps 5 to 1 among the well-known makes). No attempt to list speeds can ever be more than a very rough guide, as successive batches of nominally identical paper often have quite different speeds. Further, the speed changes quite appreciably during storage. For these reasons it is not worth while to keep records of the exposures required for printing different negatives. (See, however, SPEEDS OF PRINTING PAPERS.)

### *Exposing Bromide Prints.*

Operations in the production of a bromide print or enlargement must be conducted in yellow or orange light. The exposure is made by artificial light—i.e. gas, electric light, or magnesium. Printing should be carried on by the same light always, if possible, to get uniformity of results.

The film side of the bromide paper, even if not evident from the gloss or sheen, can be easily seen by its tendency to curl inwards. If there is any doubt, one corner should be gently but firmly bitten ; the film side will adhere to the teeth.

If incandescent gaslight or electric light is used for the exposure, this is turned on as soon as the printing frame is filled and the remainder of the paper has been put away in a place safe from the light. The printing frame is then placed at a definite distance from the light and the exposure made. It is essential to keep precisely to one particular distance, and a distance of 4 ft. from a 40-watt lamp is about right for the average bromide paper. Exposures may then be expected to vary from 1 to 20 seconds according to the make and contrast-grade of paper in use and the density of the negative. At 2 ft. the exposure required would only be one-quarter that needed at 4 ft. (Inverse Squares, Law of, *q.v.*). A test-strip is essential at the first trial ; cover up the frame progressively with a piece of card or black paper, moving it on after 1, 2, 4, 8 and 16 seconds, so as to obtain a print different parts of which have received these exposures. Development will show which is correct, or if none is correct, whether the next trial should have longer or shorter exposures.

It should always be remembered that bromide paper requires

## Bromide Paper : Development

to be developed for its full time ; the depth of the print is therefore only controllable by varying exposure. For a given depth of print, there is practically no latitude in exposure. Unless fully developed, neither the gradation nor the colour of the print is likely to be satisfactory.

(See also SPEEDS OF PRINTING PAPERS.)

### *Development of Bromide Prints.*

The development of the print must be done in the dark-room by yellow light. The exposed paper is taken from the printing frame, or, if an enlargement, from the enlarging apparatus—both contact prints and enlargements are from this stage onward treated in the same way—and laid face upwards in a clean dish.

If a good many prints are to be made, so that it is not uneconomical to use a fair volume of developer, the exposed paper may be simply slid, face up, into the solution. With big sheets this is difficult ; it is then better to lay the paper, face up, in the empty dish and pour the developer on to it. When the quantity of developer to be used is too small to ensure rapid flooding of the print by either of these methods, it should first be soaked in water till limp, when the developer will spread evenly over its surface without difficulty. It is a good plan to wipe the surface over with cotton-wool, or with the fingers, as soon as the developer is applied. This ensures that there shall be no air-bubbles on the face of the print.

The dish is rocked, or the print moved about in the developer, and if exposure has been correct, the image will make its appearance in a few seconds, and in a normal developer used at 65° F., development will be complete in something less than 2 minutes. With correct exposure, there is little likelihood of over-development, as the action of the liquid seems to stop almost entirely. This is especially the case with amidol. This stoppage of development may be taken as an indication that the process is finished, but should not be relied on to the extent of leaving the print in the developer too long, or the whites of the picture may be degraded.

When the print is judged to be fully developed—and it is well to remember that in the light of the dark-room it will look darker than it will in daylight when finished—it is rinsed and placed straight into the fixing bath.

If the print is too light, exposure has been insufficient, while if it is too dark, exposure has been excessive. In either case another print must be made, readjusting the exposure

## Bromide Paper : Developers

suitably. If the contrast of the print is too great or too small, again another print must be made, this time using a paper giving less or more contrast. Since the speed of this paper is not likely to be the same as that already used, a fresh test-strip must be made unless the relative speeds of the two papers are already known.

### *Developers for Bromide Prints.*

It is always safest, particularly for the first trials with any individual make of paper, to use the developer recommended by the makers, and given in the instruction sheet accompanying the paper. Often this developer is available in packet or other ready-prepared form. Nevertheless, most bromide papers work well with any well-balanced developer.

The standard types of developer for all bromide papers are metol-hydroquinone and amidol, and of these the former is now by far the most widely used. Makers' formulæ for M.Q. developers do not vary very widely from one to another, except in the amount of bromide included, and the following, which is a mean of the formulæ of the leading makers, can be used with full success with practically any bromide paper. In a full bottle, well corked, the solution will keep for long periods.

Metol . . . . .	24 gr.	(2.6 gms.)
Sod. sulphite (anhydr.) . . . . .	400 gr.	(46 gms.)
Hydroquinone . . . . .	80 gr.	(9 gms.)
Sod. carbonate (anhydr.) . . . . .	320 gr.	(37 gms.)
Potass. bromide . . . . .	4 gr.	(0.5 gms.)
Water to . . . . .	20 ozs.	(1000 c.c.)

For use, dilute with an equal volume of water. As it stands, this developer contains  $\frac{1}{10}$ th gr. of bromide per ounce, which is a minimum for any paper. More, up to about five times the quantity shown, should be added if the maker's formula suggests it, or if there is any tendency to fog. Too much bromide will give a greenish black.

An amidol developer is claimed by many to give a finer colour than metol-hydroquinone, but it must be made up within an hour or so of use, and has the disadvantage of staining the fingers a rich brown. The following is a mean of the formulæ of the leading makers.

Amidol . . . . .	50 gr.	(6 gms.)
Sod. sulphite (anhydr.) . . . . .	240 gr.	(27.5 gms.)
Potass. bromide . . . . .	8 gr.	(0.9 gm.)
Water to . . . . .	20 oz.	(1000 c.c.)

## Bromide Paper : Warm Tones

Variations in the quantity of bromide make much less difference with an amidol developer than with metol-hydroquinone, but the above remarks concerning the effect of too much or too little bromide hold good also with amidol.

It should be noted that with either developer, but particularly with metol-hydroquinone, it is often highly advantageous to replace some or all of the bromide with a developer improver or anti-foggant. (Latitol, One-Four-Two).

The prints after development should be rinsed in plain water and then fixed in an acid fixing bath (*q.v.*). The prints should always be well fixed, for which purpose it is a good plan to put them through two fixing baths in succession. When the first bath is exhausted, its place is taken by the second, and a new second bath is brought into use. Economy in hypo is in this way combined with the thorough fixing so essential to permanence. (See *FIXING*.)

The prints are next washed for half an hour or more in running water or in a dozen changes of clean water, allowing the prints to remain for 5 minutes in each change. After washing the prints should be treated with a hypo-eliminator (*q.v.*) and pinned up to dry. The edge of a wooden shelf is suitable for the purpose. Large prints may be suspended by clips from a line across a room, laid face up on a towel on the floor, or laid face down on butter muslin stretched on a frame. Drying may be hastened, if necessary, by soaking the prints in methylated spirit after leaving the last washing-water, or they may be dried by heat, especially if a hardening fixer (*q.v.*), has been used. The emulsion will not melt if the print is kept in brisk movement to provide a continuous current of air over its surface, as it is kept cool by the evaporation of the water. A particularly safe method of rapid drying is by a blast of hot air, as from a hair-dryer. When dry they are straightened by passing under the edge of a flat ruler.

Abrasion or stress marks are now seldom seen, but may sometimes occur on the surface of the prints—especially in the whites. They can be removed when the print is dry by rubbing with cotton-wool wetted with methylated spirit. These marks are most likely to occur on glossy-surfaced bromide paper, particularly if the development has been forced.

### *Warm Tones on Bromide Paper.*

Brown or warm tones can be secured on bromide paper by development by greatly increasing the exposure and using a

## Bromide Paper : Tracing Faults

very dilute and highly restrained chlorquinol developer, but the method is uncertain. It is very much more satisfactory to use one of the chloro-bromide papers specially made for the production of warm tones.

Very pleasing warm tones, however, can be obtained by using a pyrocatechin developer devoid of preservative. This developer, due to Dr. Julian Smith, is made up by adding, at the time of use, 40 grs. of pyrocatechin to 20 oz. of a 5 per cent. solution of potassium carbonate ( $4\frac{1}{2}$  gms. to 1,000 c.c.). Development must be carried out at about 80° F., or at as high a temperature as the gelatine of the paper will stand. A little bromide may be required to hold fog in check.

The usual method of obtaining brown or red tones on bromide paper is by toning the print. (See TONING.)

### *Failures in Bromide Printing.*

Failures due to incorrect exposure, or choice of paper of the wrong contrast-grade, have already been mentioned. It only remains to add that dark-room light is misleading to those not accustomed to it, and a print that appears correct when seen in the dark-room may turn out, when seen by daylight, both less dark and less contrasty than it did when made.

Stains, usually of yellow or brown colour, are a not uncommon fault. They are in practically every case due to allowing the developer to oxidise in the paper. A quick rinse after development, followed by immersion in a fixing bath containing plenty of metabisulphite, will ensure absence of stains so long as the print is moved about for its first 15 or 20 seconds in the fixer, and is not allowed to float up to the surface.

### *Restoring Old and Spoilt Bromide Paper.*

Bromide paper that has been kept too long, especially if it has become slightly damp in storage, will often give flat and grey prints, and in a bad case may show a mealy fog, especially round the edges. Unless too far gone, a developer-improver, or anti-foggant (Latitol, One-Four-Two), added to the developer, will generally prove a remedy. If this proves ineffective, the following treatment, which can also be applied to paper fogged by slight accidental exposure to light, will often save it.

## Bromide Paper : Controlling Contrast

The procedure is as follows. The following bath is made up :

Potassium permanganate	5 grs.	(0.25 gm.)
Sulphuric acid	30 mins.	(1.5 c.c.)
Water	50 ozs.	(1,000 c.c.)

The stale or fogged bromide paper is soaked in this solution for a minute. It is then transferred to a 2 per cent. solution of (anhydrous) sodium sulphite.

Leave for another minute, rinse, and the paper is ready for use. It may be exposed at once in a wet condition, or can be washed and dried (in the dark-room, of course). The speed of the original paper is decreased approximately one-half by this method.

### *Controlling Gradation in Bromide Printing.*

Choice of suitable developers will give either harder or softer results than a normal M.Q. or amidol developer would give. The following formulæ represent two extremes.

#### *For Contrasty Results.*

Hydroquinone	1 oz.	(50 gms.)
Sodium sulphite (anhydr.)	2 oz.	(100 gms.)
Caustic soda	1 oz.	(50 gms.)
Potassium bromide	$\frac{1}{2}$ oz.	(25 gms.)
Water to	20 oz.	(1000 c.c.)

Dissolve the caustic soda separately in cold water, and add to the rest of the solution. For use, dilute 1 part of above with 8 parts of water. As this developer tends to give stains, a stop-bath of  $2\frac{1}{2}$  per cent. acetic acid should be used between development and fixing.

*For Soft Prints.* The concentrated developer given under *Paraminophenol* in the article on DEVELOPMENT gives very soft prints indeed. For use, take 1 part and make up to 20 parts by adding water. Rather stronger blacks will be given if about 1 to 2 mins. per ounce of 10 per cent. potassium bromide solution is added.

*For Intermediate Contrast.* A. L. M. Sowerby has suggested (*Amateur Photographer*, September 22 and 29, 1943) that the working solutions of the hydroquinone and paraminophenol developers above should be mixed, in any required proportions, to give intermediate contrast. He finds that the available contrast-range can be divided into seven equal steps by taking the amounts of the hydroquinone developer shown in the following table, and making up to a total bulk of 10 oz. (200 c.c.) by adding paraminophenol.

## Bromide Prints : Retouching and Finishing

	<i>Metric</i>	<i>British</i>
Lowest Contrast	None	None
	4 c.c.	1 $\frac{1}{2}$ dr.
	10 c.c.	$\frac{1}{2}$ oz.
	20 c.c.	1 oz.
	40 c.c.	2 oz.
	80 c.c.	4 oz.
Highest Contrast	200 c.c.	10 oz.

The increase or decrease in contrast, produced by changing from one mixture to the next in order in the table, is the same throughout the series.

*The Sterry Process.* This process, due to Sterry, is capable of producing a very great softening of gradation. Prepare the following stock solution :—

Potassium bichromate .	1 oz.	(50 gms.)
Water to .	20 oz.	(1000 c.c.)
Ammonia (0.880) .	1 dr.	(6 c.c.)

For use, add from 100 to 200 minims of the above to 10 oz. of water (20 to 40 c.c. per litre).

Expose sufficiently to print through the highlights of the picture, immerse for 3 minutes in the diluted bichromate solution, wash for half a minute, and develop as usual. The strength of the bichromate bath must be adjusted to suit the reduction in contrast required. Any yellow stain due to the bichromate can be discharged, after washing, by immersion in a saturated solution of alum.

Very full details of the Sterry process will be found in the *B. J. Almanac*, 1933, p. 226.

### *Retouching and Finishing Bromides.*

(See also SPOTTING PRINTS.)

Retouching prints on bromide paper may be effected by means of a lead pencil, or preferably by a mixture of powdered graphite and crayon, a suitable kind of the latter being Conte-crayon No. 1, the touches being afterwards worked up with a stump. For the shadows Conte-crayon No. 3 should be used, whilst for the high lights and half-tones a harder crayon, such as No. 0 or No. 1, will be found useful. Special pencils are made for retouching bromide prints and enlargements, which will be found to answer every requirement. Small defects,



## Bromide Prints : Retouching and Finishing

such as produced by pinholes in the negative, if they occur in a high light or otherwise white place, may be eradicated by scratching out with a lancet or other sharp-pointed knife, or a needle mounted in a penholder. Enlargements on rough-surface paper are specially suitable for colouring with pastels or crayon, water colours, and oil colours, or by means of the air brush. Colouring with pastels or crayons is not difficult, the rough surface of the paper taking the colour well. For water colours it is advisable to gently rub the surface of the enlargement with a pad of fine linen or cotton-wool dipped in weak ammonia water, so as to make the colours take; or diluted solution of ox-gall may be used for the same purpose. The enlargement must be absolutely dry before any colour is applied, or blisters and running of the colours will ensue.

*Medium for Bromide Prints and Pigmenting.* One of the most popular methods of improving the quality of prints on matt paper is to treat the surface with the medium given under DOPE.

Its effect is to impart a slight gloss to the surface and to add considerably to the depth of tone of the shadows. Alternative formulæ will be found under ENCAUSTIC PASTE.

If the high lights and shadows of the print are to be altered in tone a little oil-colour pigment of the correct colour is added to the medium. The artist's oil pigment sold in tubes is best for the purpose (that known as "blue-black" is admirable for black-and-white prints).

The surface of the print has first to be prepared by rubbing over with plain turpentine applied with a wad of cotton-wool and polished off. A little pigment and medium is then taken up with another wad of cotton-wool and mixed on a piece of glass or a saucer and rubbed all over the print to produce an even grey veil of tone through which the details of the image can be seen. It will then be a comparatively easy matter to rub away high lights and strengthen shadows by means of further pieces of cotton-wool. It is worth noting that water-colour spotting is unaffected by this treatment.

It is not altogether necessary to prepare a special solution for "doping" a print, as various household preparations can be pressed into service. Almost any type of colourless wax polish, intended perhaps for floorboards, boots, or furniture, will be found at least reasonably satisfactory, and one writer has definitely recommended the colourless "Meltonian" polish for this purpose. Caution should, however, be exercised in using such a preparation as a medium for oil pigment; a

trial or two on a waste print will soon show whether it will be of value in this connection. (See COLOURING PHOTOGRAPHS; also ENLARGING and AIR BRUSH.)

*Glazing Bromide Prints.* Glossy bromide prints may be given a high glaze by squeegeeing the print whilst wet down to well-polished glass, or ferrotype plate. If the prints show a tendency to stick, they should be soaked in a 5% solution of formalin before squeegeeing. (See GLAZING PRINTS.)

(See DEVELOPMENT, FIXING, WASHING, HYPO-ELIMINATORS, TONING and ENLARGING; also INTENSIFICATION and REDUCTION.)

**Bromide Pencils.** Special crayon pencils for retouching, spotting out, and working up bromide prints and enlargements.

**Bromoil.** A process for the production of prints in permanent oil pigments on the photographic base provided by a bromide print or enlargement. It is thus a combination of bromide printing with the oil pigment process (*q.v.*), and the final result, although capable of enormous personal control in the alterations of tone gradations, and even form, may be regarded as a physical development of the bleached image of a bromide print, and therefore a continuation of a purely photographic action. The process is particularly suited for the production of large pictures in pigment, as bromide enlargements can be converted into bromoil prints.

Practically any good make of bromide paper may be used but the type used should be specially prepared for bromoil. Modern papers are in general rendered unsuitable by reason of a super-coating of gelatine applied to prevent stress-marks. As a good deal depends upon the original bromide print, or, at least, upon the quality of it, it will be as well to devote a few words to this part of the process. Briefly, the print should be of a somewhat shorter tonal range than a print intended to be viewed without modification, it being necessary to avoid extreme darks. Development should not be carried to finality, but should be cut short at about two-thirds of the time usually required to reach this stage. If the factorial system be employed with an amidol developer, the factor for full development will be about 12. For bromoil work, a factor of 8 should be adopted. It is, of course, quite possible to get pictures in bromoil from indifferent bromide prints, prints that are thin and flat, or considerably over-exposed and under-developed; but the matter is then more difficult, and

## Bromoil

only the worker who is skilled in the process will succeed in getting good results.

The developer best suited for the production of bromide prints or enlargements for bromoil is amidol. (See BROMIDE PAPER.)

Having obtained a good bromide print or enlargement, the first part of the process is to convert the black silver image into such a form that the shadow part will "take" an oily ink or pigment, such as lithographic ink, when dabbed on with a special brush, while the high lights repel the pigment.

The print, which should be well fixed and thoroughly washed, may be bleached immediately after the final wash, but with most papers better results are obtained if the print is dried between washing and bleaching.

A great number of formulæ have been put forward for making the bleacher. The following can be recommended:—

10 per cent. copper sulphate solution . . . . .	$\frac{3}{4}$ oz. (22.5 c.c.)
5 per cent. potassium bichromate solution . . . . .	$\frac{1}{2}$ „ (15 c.c.)
10 per cent. potassium bromide solution . . . . .	$\frac{1}{2}$ „ (15 c.c.)
Pure hydrochloric acid . . . . .	2 drops (2 drops)
Water . . . . .	9 ozs. (270 c.c.)

This bleacher should be used at a temperature of 55° to 65° F. Bleaching is complete in about three minutes. When the print is completely bleached so that only a faint yellowish green image can be seen, it should be well rinsed in water and transferred to a bath of 10 per cent. hypo.

The print may then be dried, or may be prepared immediately for pigmenting.

### *Pigmenting.*

To pigment, the bleached print is well soaked in plain water at a temperature of about 70° to 80° F. for 30 to 60 minutes, but the precise time and temperature should be confirmed by experiment. It is then placed on a pad of wet blotting paper, and the surface lightly blotted to remove superfluous moisture. Well-washed butter-muslin or fluffless blotting paper can be used for this purpose. When no visible wet can be seen on the surface of the print the "pigment" or "ink" can be applied.

## Bromoil Transfer

The "inks" for the oil-pigment and bromoil processes are supplied in tubes. Those specially prepared for the purpose are the best, although hard lithographic inks can also be used very successfully. A little is squeezed out on to an opal palette or saucer. If too hard it is worked up a little with megilp or "Roberson's medium" with the aid of a palette knife, but should be still in a fairly stiff condition. If too soft it will simply adhere all over the print, and if too hard it may not adhere at all. Special flat-ended brushes are used for the pigmenting. These are described as "stagfoot" brushes, and the tops are made askew. The best are made of "fitch" hair, and a fairly large one should be used. The pigmenting is done with a soft dabbing action, and it will be found that the action of "hopping" the brush will remove colour, while "dabbing" will deposit it. The correct action can only be learnt with practice, but very little practice will soon give control over the final result aimed at. Do not be in too great a hurry to secure a finished print. Work a little at a time, but not too vigorously, until continued dabbing and hopping produces a well-graduated deposit of pigment on the image. Then gradually work all over the print. Take care that the blotting pad underneath is kept thoroughly wet, but with no drops of water to get on the surface of the print. If this happens they can be blotted off and the print repigmented.

It will be found best at first to apply a very little colour with a gentle action, gradually building up the image by successive applications of pigment. Afterwards it will be possible to apply the colour more boldly and in greater quantities. In this way the heavier shadows can be filled up quickly, and the picture evolved by the gradual removal of superfluous pigment. This latter method is certainly more effective for strong subjects and its speed is in its favour, but it will be as well to start with the other method first until greater certainty is attained. In any case it is always well to have a "pilot" print handy for reference while the pigmenting is progressing. This pilot print may be a small contact print or it may be an enlargement on bromide paper. It will prove a good guide as to what is wanted in the final print, especially if any alterations in the tones or outlines are indicated. (See OIL-PIGMENT PROCESS.)

**Bromoil Transfer.** The pigment image of a bromoil print may be transferred to another piece of paper if the bromoil while still wet is brought into contact with the new base,

## Bromoil Transfer

which should be slightly damp and both suitably protected with paper and card, passed through a roller press. An ordinary mangle will serve, but several special presses have been put on the market constructed essentially for the process. After the pigment image has been transferred, the bleached bromide print may be inked up again and another transfer made.

Speaking generally, the same procedure may be adopted for the preparation of the bromide print for transfer as for bromoil, and, as far as suitable papers are concerned, the same remarks apply, except that rough surfaced papers should be avoided for the matrix.

The degree of printing should not be carried any farther than for bromoil, any veiling of the lights proving undesirable, and the extent to which development is allowed to proceed should be much about the same, although, if the negative is at all inclined towards an excess of contrast, the factor may be reduced to 5, or even 4, without adverse effect.

After fixing and washing the bromide print, it should be dried, and the operations of bleaching, fixing, and soaking carried out at any convenient subsequent time, provided that the period does not exceed one month. If it does, it is necessary to raise the temperature of the soaking bath to counteract the hardening of the gelatine that takes place with the lapse of time, the degree of hardening being uncertain. It is permissible, in the case of bromoil, for the print to be dried after bleaching, fixing and washing, and pigmenting deferred, within reasonable limits, until desired, but, while transfers *can* be made from prints so prepared, they do not work so easily or transfer so completely as prints that are inked up immediately after bleaching, fixing, washing and soaking *without* any intermediate drying.

The soaking temperature may be slightly increased for transfer as compared with bromoil. As a general rule, a margin of 5° F. will be sufficient, making the recommended temperatures from 75° to 85° F., but the times of 30 to 60 minutes may stand, although, here again, it is desirable that the precise temperatures and times should be determined by experiment.

### *Inking Up the Print.*

Pigmenting, except for small prints which may be inked up in one operation with ink of a suitable consistency, should be arranged in three stages, a hard ink being applied all over the

## Bromoil Transfer

print but of a consistency that will only take to any extent in the extreme darks for the first stage. When this stage is completed, the print must be re-soaked, or rather re-wetted, for a period of not less than 3 minutes, the object being to restore the moisture in the emulsion lost by evaporation. In any event, the print should be re-soaked at intervals of 20 minutes irrespective of the stage to which inking has been carried.

After re-soaking, and provided as much of the hard ink has taken as will, the pigment may be softened or "let down" a little, preferably by the admixture of a softer type of pigment, and applied to the print. As with the harder ink, it should be well worked in all over, and, when this stage is complete, the darks will have very nearly attained their full depth; the half-tones should be clearly defined and rather lighter than they should be in the finished print; and the gradations of the lights should be faintly but distinctly visible. The texture, which after inking with the harder ink would be fairly grainy, becomes much smoother, but there is still an appearance of graininess in the image. After re-soaking again, the ink is again let down and applied as before throughout the print. The ink coalesces and the grainy appearance goes; the tones throughout should be full and very rich; and the darks may seem a trifle too heavy. The whole print should appear plucky and very brilliant—more so than if it were intended to be the final result. If not, a further re-soaking and another softening of pigment must take place and so forth until the proper degree of brilliance has been obtained.

### *Transferring the Image.*

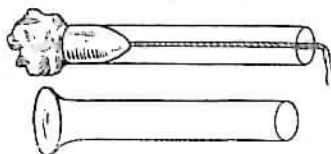
The print is now ready for transfer in the manner described in the first paragraph, but it should be mentioned that the softening of the pigment, referred to above, should only be done little by little for each stage, and only towards completion should it take with any real rapidity. If the bromoil matrix and the final support are difficult to separate after transferring, it is usually a sign that the ink has not been sufficiently softened in the last stages. If otherwise, sticking can be prevented by previously spraying the transfer paper with turpentine.

If the darks fail to transfer properly, the cause may rest with insufficient pressure, but it is probable that either the ink has been let down too quickly or the last applications of

pigment have not been softened enough, or, perhaps, have not been well worked in. The procedure outlined usually permits of transfer with a single pull, but with the smaller sizes, if the transfer should be too weak, it is generally possible to re-ink the matrix after re-soaking for about 20 to 30 minutes and re-transfer the whole or any part of the image, providing of course, precautions are taken to secure exact registration. In the very large sizes, it is impracticable to make such double pulls, registration being almost impossible on account of uneven stretching of the matrix under pressure, so that only single pulls are feasible. If further transfers are required from the same matrix, it should be soaked immediately for 30 to 60 minutes at the same temperature as originally adopted, the method of inking and transferring being repeated. Three or four transfers may be obtained in succession in this way, but, if the matrix is allowed to dry after the first transfer, the emulsion hardens very rapidly and does not readily lend itself to subsequent treatment.

**Brown Tones.** See TONING.

**Buckle Brush.** A convenient little instrument, made by drawing a piece of silver wire bent in half through a piece of small glass tubing, a tuft of cotton-wool being caught in the arch of the wire; the great advantage of this being that, when dirty, the cotton-wool can easily be replaced. It is convenient



BUCKLE BRUSH.

to turn one end of the tube out like the mouth of a cornet, as shown herewith, as this shape gives firmness and stability to the tuft of wool. A small piece of sponge is often more convenient than cotton-wool, and a piece of string than a wire.

**Buffer.** Term used in connection with solutions that resist change in acidity or alkalinity. An example will make the principle clear. If half a gram of caustic soda is dissolved in a litre of water, the solution will have a very distinct alkalinity. This alkalinity can be precisely duplicated by replacing the caustic soda with a very much larger amount of a

## Buffer

mixture of a moderately alkaline salt, such as sodium metaborate, with an extremely weak acid such as boric acid.

Although these solutions, as they stand, have the same degree of alkalinity, their responses to the addition of acid or alkali are totally different. If half a gram of hydrochloric acid is added to the first solution, the whole of the caustic soda will be converted into common salt, and there will be a little acid over, making the solution faintly acid. But the same amount of hydrochloric acid added to the second solution will convert a small fraction of the sodium metaborate into common salt, turning the boric acid out from the metaborate in the process. This small reduction in the amount of metaborate, even though accompanied by a small increase in the amount of boric acid, will make only a negligibly small change in the alkalinity of the solution. This solution is therefore said to be buffered.

Exactly similar results are observed if alkali—e.g., more caustic soda—is added in place of acid. In the buffered solution the caustic soda will combine with a little of the boric acid to form a little extra metaborate, again making very little difference to the alkalinity.

During the course of development some acid is formed; developing solutions, the activity of which depends upon the degree of alkalinity, are therefore almost always buffered against acid, though not usually against alkali. The necessary buffering is in most cases provided by using an alkaline salt—sodium carbonate, sodium metaborate, and sodium phosphate are the most usual—to provide, and maintain, the required alkalinity. (See also *pH*).



## — C —

**Cabinet.** A special size of the commercial photograph, which measures about 6 by 4 ins.

**Calcium Carbide.**  $\text{CaC}_2=64$ . Reacts with water to form acetylene (*q.v.*)

**Calcium Carbonate** (Fr., *Carbonate de chaux* ; Ital., *Carbonate di calce* ; Ger., *Calciumcarbonat*, *Kohlensaures Kalk*, *Kreide*).  $\text{CaCO}_3=100$ . This occurs native in various forms, such as Iceland spar, marble, chalk, etc. It is almost insoluble in water, 0.007 per cent. being taken up by cold and 0.005 per cent. by hot water ; insoluble in alcohol and ether ; it is soluble in water containing carbonic acid, the bicarbonate,  $\text{CaH}_2(\text{CO}_3)_2$ , being formed. It is used for cleaning glass, in toning-baths, and for preparing other calcium salts.

**Calcium Chloride** (Fr., *Chlorure de calcium* ; Ital., *Cloruro di calcio* ; Ger., *Calciumchlorid*).  $\text{CaCl}_2=111$ . Made by dissolving chalk in hydrochloric acid, and evaporating the solution. One part is soluble in 0.25 part of cold water and 0.15 of hot, in 7 parts of absolute alcohol. The salt is met with in two forms—as a crystalline substance and also in the form of white agglutinated masses. The latter has been used for the preservation of platinotype and other paper, and acts by absorption of the aqueous vapour from the air ; and it will be found in time to become very moist, and, if left long enough, quite liquid. In either case it should be collected in a jar or iron vessel, and placed in a hot oven, when the water absorbed will be driven off and the salt will be as good as new so far as its hygroscopic qualities go. The form of preservative box most used was commonly called a calcium tube (*q.v.*).

**Calcium Tube or Box.** This is usually a metal tube with an air-tight lid and, at one end, a separate chamber to contain fused calcium chloride (*q.v.*). It is used to prevent the action of moisture on certain papers, such as platinotype, etc. Carbon tissue, or other sensitised paper, may be kept for a long time in this manner in a perfectly dry atmosphere.

**Calculations and Constants.** Sufficient data for the most important photographic calculations will be found distributed under various headings, as EQUIVALENCE, CHEMICAL ; ANGLE OF VIEW, LENSES, THERMOMETERS, WEIGHTS AND MEASURES,

## Calculations and Constants

EXPOSURE, FOCAL LENGTH, HYPERFOCAL DISTANCE, SHUTTERS, and SOLUBILITIES, but in this place a few data are given which do not come under these headings, or which may be conveniently tabulated for ready reference:—

### CONSTANTS TO FACILITATE RAPID CALCULATION, MOSTLY GIVEN AS MULTIPLIERS.

Cubic inches	× .00058	=cubic feet.
" "	× .01638	=litres.
" feet	× .03705	=cubic yards.
" "	× 6.232	=imperial gallons.
" inches	× .003607	= " "
Circumference of circle	× .2251	=side of inscribed square.
" "	× .2821	= " equal square.
" "	× .31831	=diameter.
Diameter of circle	× 3.1416	=circumference.
" "	× .7071	=side of inscribed square.
" "	× .8862	= " equal square.
" squared	× .7854	=area of circle.
Radius	× 6.28318	=circumference.
Circumference	÷ 3.1416	=diameter.
Diameter	.. ..	=1.128 √area of circle.
Radians	× 57.31	=degrees.
Degrees	× .01745	=radians.
Length of arc	.. ..	=number of degrees × .017453 radius.
Arc of 1° to rad. 1 .. ..		= 0.01745329.
Arc of 1' to rad. 1 .. ..		= 0.00029088.
" 1" " 1 .. ..		= 0.000004848.
Volume of prism and cylinder		=base × height.
" cone		= $\frac{1}{3}$ " × "
Metres	× 3.281	=English feet.
Litres	× .2202	=imperial gallons.
Grammes	× .002205	=lbs. avoirdupois.
Kilogrms.	× 2.205	= " "
Feet per second	× .682	=miles per hour.
Miles per hour	× 1.467	=feet per second.
Gallons	× 4.541	=litres.
Grains	× .0001429	=lbs. avoirdupois.
Pounds avoirdupois	× 7000	=grains.
" avoirdupois	× .009	=cwts.
" "	× .00045	=tons.
" on sq. inch	× 144	=lbs. per sq. foot.
" " foot	× .007	= " " inch.

## Calgon

## Camera

Square root of area	$\times 1.12837$	=diameter of equal circle.
„ of diam. of sphere	$\times 3.1416$	=convex surface.
Candle-power	$\times 12.56$	=lumens.
Lumens	$\times .07962$	=candle-power.
Lux		=candle-metre.
Foot-candles	$\times 10.8$	=lux.
Lux	$\times .0985$	=foot-candles.
Lamberts	$\times 10,000$	=lumens per sq. metre.
Base of natural logarithms $e$		=2.71828.
$\text{Log}_{10} x$	$\times 2.3026$	= $\log_e x$ .
$\text{Log}_e x$	$\times 0.4343$	= $\log_{10} x$ .
Planck's Universal Constant	$h = 6.55 \times 10^{-27}$	erg-secs.
Velocity of light <i>in vacuo</i>		= 300,000,000 metres per sec.
		= 186,000 miles per sec.

**Calgon.** A proprietary preparation containing or consisting of sodium hexametaphosphate (*q.v.*).

**Callier Effect.** Increase of contrast of negative when enlarged, or examined, in directed light. (See ENLARGING.)

**Calomel.** An old name for mercurous chloride (*q.v.*).

**Calotype, or Talbotype:** A process commonly named after its patentee, Fox Talbot, but called by him calotype (*καλός*, beautiful). It is no longer used, but is interesting as being the first paper negative process used. The following is a short *résumé* of the process:—Stout paper, of an even surface and as grainless as possible, is brushed over with a solution of silver iodide in potassium iodide. It is, when partially dry, washed twice or three times in distilled water to remove the potassium iodide and dried, and it can be kept for some little time in this state, as it is but faintly sensitive to light. When required for exposure it is brushed over with a solution of gallo-nitrate of silver or aceto-gallo-nitrate, and exposed wet; the exposure required for an open view is about 6 minutes. In all cases a faint image of sky-line should be apparent. The image is developed with a solution of gallo-nitrate of silver in excess of gallic acid. The negative is well washed, fixed in hypo, and washed and dried in the usual way, then waxed or oiled to render it translucent.

**Camera.** The old term *camera obscura*, or *dark chamber*, is now shortened into camera, excepting in a few cases where an old-style tent-camera is used as an exhibition at a sea-side or holiday resort. Every form of camera now used is actually a

dark chamber or box into which the image of external objects may be projected by means of a lens or other image-forming device. In the pre-photographic days portable camera obscuras were made, by means of which the images of external objects were projected upon a sheet of white paper, and the outlines traced by means of a pencil. The first photographic camera of Nicéphore Niepce appears to have been constructed about the year 1816, and in a letter written during this year he describes it as "a sort of artificial eye consisting of a square box fitted with an adjustable tube containing a lens."

In the sixteenth century the *camera obscura* appears to have been literally a dark room in which spectators were taken in order to see wonders of image-forming by a lens, and it would seem that one of the first persons to construct and use a portable form of camera was the illustrious Kepler. General Waterhouse has pointed out that Kepler, in his *Dioptrice*, published in 1611, very clearly explains the principle of the telephotographic lens; *i.e.*, the use of a concave back element for obtaining a larger image than would otherwise have been produced, and in a published letter of Sir Henry Wootton to Lord Bacon, there is an account of a visit to Kepler, at Lintz. Wootton says:—"In this man's study I was much taken with the draught of a landscape on a piece of paper, methought masterly done; whereof inquiring the author, he (Kepler) betrayed by a smile it was himself, adding that he had done it *non tanquam pictor, sed tanquam mathematicus*." Kepler then described his little black tent fitted with a convex lens, and how, when in the tent, he could trace natural objects with a pen. The box camera, fitted with reflector to erect the image, and a telephoto-combination having an adjustable negative lens, is described by Zahn in his *Oculus Artificialis tele-dioptricus*, the first edition of which appeared at Würzburg in 1685.

The earliest Daguerreotype cameras (1839) were plain boxes which had to be taken whole into the dark-room. Then came the dark slide, and soon after the introduction of Talbotype (or Calotype) in 1844, attempts were made to construct light and portable forms of camera for tourists. The first were made with sliding bodies of wood, but soon lighter bodies were formed of a stretched bag of textile material or a light bellows. The Kinnear Folding Camera of 1860, the first made with tapering bellows, marks a period. Most modern folding cameras are founded, however distantly, on this model.

To describe in detail all the many patterns of camera that

## Camera

have since been produced would be impracticable, but the following notes give some idea of the main types that have been outstandingly important in the past or are now current.

*The Stand, or Field, Camera.* (Wooden). A stand camera is always fitted with a focusing screen on which the image is focused and arranged with the lens open; this is then closed, a dark-slide is put in to replace the screen, and the exposure is made.

The typical instrument of this class has two flat frames—front (for lens) and back (for dark slide)—united only by bellows. In erecting it, front and back are independently slid or clamped on to the horizontal bed, along which one or both can be moved for focusing by a rack and pinion device. Often the bed itself, consisting of two frames of square U shape, can also be extended or retracted. Many such cameras required their tripod as part of their base; all were impossibly inconvenient to use in the hand. Consequently they were fitted with many "movements"; front and back could be moved independently, they could be tipped forward, backward, or sideways, there was extensive rising front and long extension, the lens panel was removable for changing lenses, and the back could be removed and replaced so as to bring either long or short side of the plate into the vertical position (reversing back.)

In the early models a cap was used for exposure; later this was replaced by various crude shutters, but eventually the roller-blind shutter (see SHUTTER) became standard on this type of camera.

For difficult work—*e.g.* architecture or copying—and where time and convenience are of less importance than the ability to obtain the best possible result, the stand camera, though now regarded by most amateurs as out of date, remains the best possible type of instrument.

*The Hand-or-Stand Camera* (Wooden). This represents an attempt to retain all the movements of the stand camera in a version suited also for snapshotting. The straight bed of the stand camera becomes a folding baseboard, the backward continuation of which is the bottom of a shallow box housing the lens panel and bellows when the camera is closed. To extend the camera into the operating position, the carriage bearing the lens-panel is drawn out along runners on the baseboard and clamped to them in a suitable position; for focusing, or for extra extension, the runners themselves move forward by a rack-and-pinion motion.

## Camera

In the early years of the century this type, of which the Sanderson is the most famous example, had an enormous vogue among amateurs, and it remains probably the most versatile type of camera ever produced. For amateur work it is virtually dead in this country, save for one or two specialised branches of work such as architecture, but modern all-metal versions (Linhof, Speed Graphic, Kalart) are widely used by professional and commercial workers. Shutters, usually diaphragm (between-lens.)

*The Folding Plate Camera* (Wood; later metal). This represents a simplification of the last type; the reversing back and removable lens-panel are discarded, together with swing movements to front and back, though the rising front is retained. The focusing movement was usually by rack and pinion, but sometimes by lever or simple slide (see FOCUSING.) Double extension was by no means invariably available. Lenses at first were the simple achromatic or rapid rectilinear, but anastigmats were later fitted to the better models. Earlier models were of wood, later ones entirely of metal, with metal dark slides each holding one plate, and often an adapter for film packs, and in later years for roll films, as well. Shutters were almost always of diaphragm type. Although once very popular (about 1908 to 1925), this type of camera is no longer in favour; it has neither the versatility of the true "hand-and-stand" models, nor the convenience for snapshotting offered by instruments of more modern design. And in any case amateurs have now almost entirely discarded plates in favour of roll films.

*Box-Form Cameras.* In the early days of roll films (*circa* 1900), the box-form camera was usual. This consisted of a rigid box holding the lens permanently at the correct distance from the film for sharp focus, and containing a long roll of film—at first on a paper base, then on celluloid as now. This was loaded into the camera at the factory, to which the complete camera was returned for reloading and to have the exposed film developed. One roll might accomodate up to a hundred exposures. Later the modern type of paper-protected roll film for daylight loading was introduced.

Modern box-form cameras are all inexpensive, and all take roll film. A slow single lens (usually  $f/14$  or thereabouts), sometimes with rudimentary focusing adjustment, a single-speed shutter with "time" movement, and a pair of viewfinders; this represents the usual equipment.

Box cameras for plates in sheaths were at one time very

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popular but have been obsolete for so long that even second-hand ones are now but rarely met. The high-water mark of this type was probably the N. & G. "Special B" for plates in dark slides, with anastigmat lens in multi-speed shutter.

Under this head must also be included the modern "Brilliant" camera, which, though externally resembling a twin-lens reflex, is actually a high-grade box camera for  $6 \times 6$  cm. pictures fitted with an exceptionally large finder.

*The Folding Roll Film Camera.* The early models of folding roll film camera were simply folding plate cameras with a body adapted to take roll films in place of plates in dark slides; many, indeed, would take either. But the film version has evolved into what is virtually a new type. The folding baseboard along which the front supporting the lens panel had to be drawn in opening the camera has ceased to carry the lens panel and has become only a cover, the front now being rigidly supported at a fixed extension by a system of self-erecting struts. Focusing is taken care of, not by moving the lens-panel bodily, but either by screwing the lens and shutter in and out of it on a helical focusing thread, or, more commonly, by screwing the front component only of the lens in and out, leaving the shutter and the rest of the lens immovable. The provision of an eyelevel finder and a shutter release on the body of the camera has finally turned this type into a convenient and quick-acting snapshot camera. Being fairly low priced, it is by far the most popular amateur camera of the day, and has been since about 1930.

More elaborate versions include a coupled rangefinder, automatic interlock between shutter and film wind to prevent double exposures, automatic film-advance to eliminate the once-universal red window, and other equally valuable conveniences. Sizes range from  $2\frac{1}{4} \times 3\frac{1}{4}$  ins. down to cine-film miniatures, and all but the cheapest models have fast high-grade anastigmat lenses and diaphragm shutters giving a wide range of snapshot speeds.

*Focal-Plane "Press" Cameras.* The folding focal-plane camera was introduced last century to give the Pressman, who frequently needs to take moving objects, the advantage of the only reliable and quick-working shutter then available. The typical Press camera consists of a frame containing the shutter, fitted at the back for plates in dark slides and with the lens carried on a flat panel supported at the four corners by struts and connected with the camera body by bellows. There is no baseboard; for folding the struts

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collapse and the front goes straight back on to the body, leaving the lens exposed. Focusing is done by focusing mount, as the camera has fixed extension. In early models the body was of wood, the shutter was a simple blind the slit in which was altered by strings or chains on the shutter blind itself. Winding the shutter with the slide open and no cap on the lens meant a fogged plate. By degrees the shutter was elaborated; it became controllable by knobs outside the camera and was made "self-capping," by which is meant that the slit is closed during winding and only opens when the blind returns to make the exposure. It is quite the most convenient and quickly-used snapshot camera for plates that has ever been produced, and though not much used by amateurs, remains a great favourite with Pressmen.

*The Focal-Plane Miniature.* Miniatures using cine film and fitted with a focal-plane shutter (Leica: Contax), are the lineal descendants of the Press camera. The collapsing front is replaced by a draw-out tube for the lens, and a long roll of cine film, automatically advanced by the act of winding the shutter, replaces the more cumbersome plates in dark slides. Otherwise there is no fundamental difference but size. To the outstanding advantage of the Press camera it therefore adds further special advantages of its own. It has been elaborated with coupled rangefinder, interchangeable lenses of many different foci, special accessories allowing it to be used conveniently and successfully for a wide range of work—such as copying—for which its fundamental design really unsuits it, and offers the unique advantage, largely made possible by the small size of picture made, of being capable of taking lenses of extreme apertures.  $f/2$  is usual,  $f/1.5$  not uncommon, and such apertures allow of work in almost any conditions of lighting, natural or artificial. With all these advantages, this type of camera is now an outstanding favourite with amateurs. (See also MINIATURE CAMERAS.)

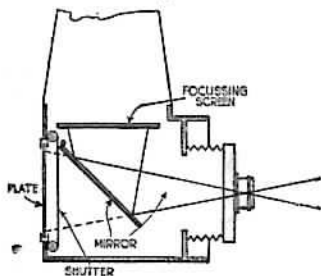
*The Reflex Camera.* The reflex camera (*q.v.*), originated early in the century as a cumbersome wooden box-form structure for plates in dark slides. In this type of instrument the image formed by the lens is reflected, by means of a mirror, to a horizontal focusing screen at the top of the camera. (See diagram.) In the single-lens reflex, to which class all the early instruments belonged, pressure on the release first lifts the mirror or allows it to spring up, thus covering the top focusing screen, and then releases the focal-plane shutter lying immediately in front of the plate or film. In spite of the



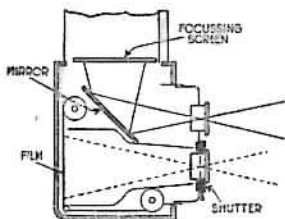
## Camera

considerable bulk and weight of a wooden camera, with revolving or reversing back, built on the lines of the sketch, the great advantage of having a focussing screen instead of only a view-finder, doubly appreciated by the early workers accustomed to stand cameras, has always made the reflex a favourite type, particularly as the use of a focal-plane shutter allowed lenses of long focal length to be fitted without difficulty. A sharp lowering of prices in 1913, combined with the introduction of folding models, greatly enhanced its popularity, and in the early nineteen-twenties amateurs used reflexes widely.

With the drift towards roll film the popularity of the reflex waned again until revived by the introduction of the small all-metal roll-film reflex, usually for pictures  $2\frac{1}{2}$  ins. square, thus neatly avoiding the need for a reversing back. Of this there are two main patterns. One is the single-lens reflex with



Single-Lens Reflex.



Twin-Lens Reflex.

focal-plane shutter, built simply as a small modern version of the original reflex and retaining all its advantages, including ready interchangeability of lenses. The second pattern is the twin-lens reflex. This consists of a rigid box which forms the camera, on top of which is mounted a structure such as that shown in the sketch, but with the mirror fixed in position. The lens in the camera proper (lower half) is matched to that in the reflecting view-finder (top half) and the two move together for focusing. The image seen on the top screen is thus an approximate duplicate of that which will appear on the film, and if the former is sharply focused, so also will be the latter. A diaphragm shutter is generally used in a twin-lens camera. This latter type has been brought to higher perfection in detail than the single-lens version, and offers great convenience in use, together with such advantages as rapid

automatic filmwind and interlock between film and shutter, which for many outweigh the disadvantage of the restriction to a single lens.

*Quick-Fire Cameras.* Certain miniatures are so designed that a series of exposures can be made, when desired, with machine-gun rapidity. In one, a clockwork motor rewinds the shutter and moves on the film the instant the finger is removed from the release after making an exposure. In another, depression of a single lever after the exposure is all that is needed to make ready for the next. One well-known camera can be fitted with attachments for either of these modes of operation. For certain types of sporting work the "quick-fire" camera is ideal, and other applications, such as in portraiture, readily suggest themselves.

**Camera-Shake.** Movement of the camera during the period of exposure. (See HAND CAMERA WORK; also BLURRING.)

**Camphor** (Fr., *Camphre*; Ital., *Canfora*; Ger., *Camphor*.) This is obtained from several trees from Japan and Borneo. It is met with in solid, colourless, translucent, crystalline masses, usually covered with minute fissures; it is very tough, but can be powdered by moistening with water, alcohol, or ether. It has a peculiar smell and hot, bitter taste. It is soluble 0.1 per cent. in water, 120 per cent. in alcohol, and also in ether and most oils. It is used in the preparation of celluloid and varnishes, and as an antiseptic.

**Canada Balsam** (Fr., *Baume du Canada*; Ital., *Balsamo del Canada*; Ger., *Canadabalsam*). Synonym: Canada Turpentine. A pale greenish and faintly yellow turpentine obtained from various species of pine trees. It has the consistence of honey, and a pleasant resinous odour. It slowly dries by exposure to the air into a transparent adhesive varnish. Insoluble in water, soluble in all proportions in alcohol. It is used for making varnishes, and for cementing lenses together, its refractive index being approximately the same as glass. The most useful solvents of the balsam are xylene and benzene. (See BALSAMING, RE-, OF LENSES.)

**Candle, Standard.** See STANDARD CANDLE.

**Candle-Metre, or Metre-Candle.** Unit of illumination, now usually known as the *lux*. The illumination on a surface placed at one metre from a standard candle, or a light-source of one candle-power (*q.v.*), is one candle-metre, or one lux.

(See also CANDLE-METRE-SECOND, LUMEN, LUX, CANDLE-POWER, STANDARD CANDLE.)

**Candle-Metre Second or C.M.S.** Unit of exposure, now usually known as the lux-second. If an illumination of one candle-metre or one lux falls on a sensitive photographic surface for a period of one second, that surface has received an exposure of one candle-metre-second. (See CANDLE-METRE.)

**Candle-Power or C.P.** (See also LUMEN.) Rate of production of light energy. Any light-source producing light at the same rate as a standard candle (*q.v.*), is said to have in output of one candle-power, or 12.56 lumens per second. The ordinary household gas-filled electric lamp gives approximately one candle-power for every watt of electric power consumed. The output of a photoflood lamp is equal to nearly three candle-power per watt.

Note that candle-power is a *visual* unit. In comparing two light-sources of different colour, the one that appears brightest to the eye is always described as having the higher candle-power, however little it may affect a photographic film. The relationship between candle-power and photographic effect is thus not the same for lights of different spectral composition. (See STANDARD CANDLE, and ELECTRIC LIGHT.)

**Canvas, Printing and making Enlargements on.** The following method will enable enlargements to be made on artists' canvas, as a base for painting in oil colours. Wash the prepared canvas with—

Liquid ammonia . . . . .	10 parts.
Methylated spirit . . . . .	40 „

When free from grease, dry thoroughly before coating. Make the following:—Soak 7 parts of gelatine in 250 parts of distilled water and dissolve by gentle heat. In the meantime, take 50 parts of fresh albumen and add 125 parts of distilled water, and, when well mixed, add—

Potassium iodide . . . . .	9 parts.
Ammonium bromide . . . . .	4 „
Ammonium chloride . . . . .	1.25 „

Beat the solution well, stand for an hour, filter through flannel, and add 125 parts of distilled water and the previously prepared gelatine solution. The mixture must be applied to the canvas with a Buckle or Blanchard brush or small sponge.

Dry thoroughly, and sensitise as required by distributing some of the following solution over the surface with a Blanchard brush :—

Silver nitrate	.	.	.	.	.	20 parts.
Glacial acetic acid	.	.	.	.	.	10 "
Distilled water	.	.	.	.	.	240 "

Expose in 75 seconds after sensitising, and give about 60 seconds' exposure with an ordinary negative and bright daylight. (A daylight enlarger is necessary.) Develop with—

Gallic acid	.	.	.	.	.	3.5 parts.
Lead acetate	.	.	.	.	.	0.6 part.
Distilled water	.	.	.	.	.	250 parts.

Apply in the same way as the sensitiser, rinse, and fix in 20 per cent. hypo. (See also SILK, PRINTING ON.)

**Cap.** The cover used to protect a lens against accidental injury.

**Caramel.** When ordinary cane-sugar is heated to from  $400^{\circ}$  to  $420^{\circ}$  F., the molecule of sugar  $C_{12}H_{22}O_{11}$  loses the elements of water, and caramel  $C_{12}H_{16}O_9$  is formed. It is highly soluble in water, deliquescent, and has a deep orange-brown colour. It is used in photography in backing plates as a preventive of halation. The preparation of caramel is easy if sugar is heated in a saucepan over a slow fire and with constant stirring, a very little practical experience being sufficient to enable the operator to guard against over-heating and consequent carbonisation of the sugar. (See BACKED PLATES and HALATION.)

**Carbolic Acid** (Fr., *Acide Phenique*; Ger., *Carbolsäure*).  $C_6H_5OH = 94$ . Synonyms: Phenic acid, Phenol, Phenylic alcohol, Hydrate of phenyl. A crystalline substance, which is not a true acid, obtained from coal tar by fractional distillation. It is a powerful antiseptic and preservative, for which purpose it is added to gelatine and certain mountants. Solubility: 1 in 20 of water, mixes in all proportions with alcohol and ether.

**Carbograph.** A printing process which consisted of a specially prepared bromide-of-silver emulsion, incorporated with a pigmented gelatine, such as is used for carbon tissues. By this process direct enlargements and contact prints could be made by artificial light, under conditions similar to those adopted for bromide paper (*q.v.*).

The rationale of the process was briefly as follows :—

The carbograph paper is exposed, developed and fixed exactly as in making a bromide print, but the image is only partly visible owing to the pigmented gelatine. Next, the image is bleached in a solution containing a chromate ; in this process the chromate is reduced and so tans the gelatine in proportion to the strength of the silver image. The principle is exactly that of Carbro (*q.v.*), and bromoil (*q.v.*). The final image in pigmented gelatine is then developed with hot water as in the carbon and Carbro processes.

**Carbon.** An elementary body which is met with in many forms ; native as diamond and graphite, also together with hydrogen in the coal deposits. The various forms of coke, retort scale, charcoal, and lamp black are nearly pure carbon. Carbon in this latter form was the original pigment used in carbon printing, and so gave its name to the process.

**Carbon Process.** Carbon printing is a general term applied chiefly to those printing methods in which a pigment, which may be, and often is, carbon, is mixed with gelatine, gum, or albumen, and applied as a coating on paper. The film being made sensitive by soaking in a solution of an alkaline bichromate—or in some cases the sensitising material is added to the organic mixture in the first instance—exposure to light makes the bichromated organic matter insoluble, while the unexposed portions can be washed away. In the most usual form of carbon or pigment printing—also frequently called autotype printing—the starting point for the amateur or occasional worker is a material sold as carbon tissue, or autotype tissue, and this consists of paper coated with a thick layer of gelatine coloured with suitable pigments.

#### THE SINGLE TRANSFER PROCESS.

Briefly, the method of making a carbon print with sensitised tissue by single transfer is as follows :—The printing frame is filled with the required negative, or one of similar density, and a piece of gelatino-chloride P.O.P. is placed in contact. The time taken for it to thoroughly print is noted ; one-third of this time will be sufficient to print the tissue. There is no visible image on the tissue, so this means must be adopted, or an actinometer must be used.

The tissue is put under the negative in the frame, and exposed to daylight for the required time. A narrow mask

## Carbon Process

should be placed between negative and tissue to act as a *safe-edge*. This prevents the edges of the pigmented gelatine washing-up during development. A sheet of thin rubber or American cloth should be placed behind the tissue to keep it dry.

After exposure the tissue is removed from the frame, and put into a dish of cold water, in which a piece of "single transfer" paper should have previously been placed to soak. The tissue begins to curl, and in a minute starts uncurling again. This is the signal to bring the tissue and support film to film, holding them under the water, then press them together at one corner, and so, holding them face to face, slowly draw them together from the water.

The tissue and support, now in good contact, are laid down—tissue uppermost—on a sheet of clean blotting paper and gently but firmly squeegeed together to expel air bubbles and make adhesion good. All this may be done in daylight. They are left between blotting-boards for 15 minutes under pressure—a flat board with some books on top answers.

They are then placed in a dish of water at 100–105° C. Soon the coloured film begins to ooze out from between the two papers. Gently peel them apart, holding them *under the water* all the time.

The tissue is thrown away, and the muddy-looking support is laved with hot water splashed on with the hand. The image gradually becomes clear, and when all the soluble "mud" is washed out the print is rinsed in cold water, and placed into a 5 per cent. solution of alum to discharge all bichromate salts. It is then finally rinsed and dried. The print obtained in this simple manner is, of course, reversed as to right and left. For many subjects this does not matter. If the image is required right way round, it must be re-transferred.

### THE DOUBLE TRANSFER PROCESS.

In the double-transfer process a temporary support is required, from which the developed print is again transferred into its correct position. This temporary support may be either a muller zinc plate, glass, or a specially prepared paper, according to the surface desired. From the temporary support again the print may be transferred to paper, opal, glass, porcelain, metals, ivory, terra-cotta, stone, wood, or other material.

The special transfer paper or temporary support is a tough

## Carbon Process

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## Carbon Process

smooth paper coated with shellac and rolled, and when required for use it is waxed to prevent the gelatine film from adhering permanently to it, the following solution being used for that purpose :—

Yellow resin . . . . .	36 grs. (4 gms.)
Yellow wax . . . . .	12 „ (1.35 gms.)
Turpentine . . . . .	2 ozs. (100 c.c.)

Melt the wax, add the resin and turpentine. The substitution of ether for turpentine is a decided advantage, as the temporary support can be used immediately ; when turpentine is used some hours must elapse after the waxing solution has been applied to the paper, which is done with a tuft of cotton-wool, or flannel, and a fresh tuft of wool being used to polish. A piece of smooth indiarubber cloth or mackintosh, slightly waxed with the turpentine solution, is a very good temporary support. The printed tissue and the waxed temporary support, of whatever nature it may be, are immersed in cold water, till the tissue begins to uncurl and float flat ; it is brought into contact, film side downwards, with the temporary support, and both raised together from the water, and then the squeegee is used to bring them into complete contact. They are then placed between blotting boards for 5 or 10 minutes, and immersed in a bath of water at a temperature of 105° or 110° F. When the pigmented gelatine begins to ooze out at the edges of the paper, strip off the paper upon which the gelatine was spread, and keep washing the print with the hot water by throwing the hot water on to it with the hand, or by means of a cup or soft broad brush, or a small sponge. A certain amount of control in altering the gradations of the picture may be accomplished by increasing or decreasing the temperature of the water. A stream of very hot water applied to any one spot will rapidly reduce the deposit of pigment present. As soon as development is complete the print is plunged into a bath of cold water to set the gelatine, and then it is placed in a 5 per cent. alum bath. This not only fixes the print by hardening the gelatine, but it also discharges the yellow colour of any remaining bichromate salt.

It is allowed to remain in this bath for about 10 minutes or till the colour is entirely discharged from the whites of the picture, and finally rinsed twice or three times and dried. The print is now ready for transferring to its final support, of whatever nature that may be ; but before this transfer can take place it is necessary that the final support should be



## Carbon Process

prepared to receive it, for which purpose it is coated with a 5 per cent. solution of gelatine.

To prepare this, soak the gelatine in the water for an hour, or till soft, and then dissolve by the aid of a gentle heat. When dissolved, add gradually 1 part of 2½ per cent. chrome alum solution to each 20 parts of the solution of gelatine. The commercial final support, which is a stout paper, is already prepared, and requires soaking in cold water for an hour before using. It is then put for 2 minutes in water at 90° F., and returned to the cold water till wanted. The print on its temporary support and the final support, whether freshly prepared or not, are brought into close contact under the surface of water, and complete contact obtained by means of a squeegee, and are then placed in blotting boards, or hung up till perfectly dry, when the temporary support can be stripped off, leaving the print in its proper position.

### SENSITISING AND THE SPIRIT SENSITISER.

If the tissue is obtained unsensitised in the first place, it is sensitised in the following bath :—

Potassium bichromate	.	.	350 gr.	(40 gms.)
Ammonia (0·880)	.	.	5 drops	(0·5 c.c.)
Distilled water	.	.	20 ozs.	(1,000 c.c.)

Mr. Bennett has suggested the following improved sensitiser :—

Potassium bichromate	.	.	240 grs.	(20 gms.)
Citric acid	.	.	60 „	(5 gms.)
Ammonia (0·880)*	.	.	about 3 drs.	(15 c.c.)
Water	.	.	25 ozs.	(1,000 c.c.)

The second (weaker) bath will give more contrasty prints, but the paper will be slower. Immerse the tissue in the chosen sensitiser for about 2 minutes at 65° F., making sure all air-bubbles are broken. Then place the tissue face down on glass, squeegee out excess solution, strip off the glass and place in a warm dry dark place to dry. Drying *must* be complete in at most three hours. It is ready for use as soon as dry, but will keep, in a calcium drying-tube, for several months.

When the finest detail is required, the tissue should be left to dry on the glass; when dry it is stripped off and will be found to have a glazed surface. This, of course, is not retained in the finished print.

\* This is added last, sufficient being used to turn the liquid a pale lemon colour.

For quick drying, use a spirit sensitiser prepared by mixing equal volumes of 7½ per cent. ammonium bichromate solution, acetone, and methylated spirit. Into a little of this in a small dish a pad of flannelette is dipped, and the solution is applied lightly, by rapid movements of the pad, to the face of a piece of pigment-paper. This should be wetted all over, but nowhere soaked; even application is essential. When surface-dry, it may be gone over a second time. The pigment-paper will dry in about ten minutes. Drying can be completed in front of a fire.

If preferred, the tissue may be immersed in the spirit sensitiser; it will take longer to dry, but a faster-printing paper will be produced. Keep the sensitising-bath in the dark.

A spirit sensitiser can be obtained ready-prepared from the Autotype Company, whose booklet "The A B C Guide to Autotype Carbon Printing" contains very detailed instructions for the process.

See also CARBRO.

**Carbonates.** Salts formed by replacing all the oxygen (or hydroxyl groups) of a base by the " $\text{CO}_3$ " group of carbonic acid. Most metallic carbonates are insoluble, as marble and chalk (both are forms of calcium carbonate), but those of the alkali metals are soluble. Of these the best known are the carbonates of potassium and sodium, the latter of which is washing soda (see SODIUM CARBONATE). Both are partially hydrolysed by water to give sodium (or potassium) hydroxide and carbonic acid. As the alkali is a very strong one, and the acid weak, solutions of these carbonates are markedly alkaline. Sodium carbonate in particular is widely used to supply the necessary alkalinity in developers. Its special value lies in the fact that as some of the freed hydroxide is neutralized, more carbonate hydrolyses, so tending to maintain the alkalinity constant.

**Carbro.** A process by which a carbon print can be made from a bromide print or enlargement. It is due to Mr. H. F. Farmer, who described his original process in *The Amateur Photographer* for April 2nd, 1919. The Farmer method has, however, been considerably modified and the process, the materials for which are supplied by the Autotype Co., is now worked as follows.

*Type of Print Required.* Any standard bromide paper can be used, but platino-matt papers are the easiest to work from.

## Carbro

The super-coating of gelatine on most modern papers (to prevent stress-markings) may cause difficulty; this can be overcome by starting with rather a dark print, or preferably by using a paper specially prepared for Carbro or bromoil, from which this super-coating is missing.

The print should be of good, but not excessive contrast, fully exposed and very fully developed. Fixing must be complete and washing thorough. If the print has no white margin, the pigment paper must be at least half an inch larger than the print.

*Stock Solutions.* The solutions required are as follows:

No. 1.	Potassium bichromate .	1 oz.	(50 gms.)
	Potassium ferricyanide .	1 oz.	(50 gms.)
	Potassium bromide .	1 oz.	(50 gms.)
	Water to . . . .	20 ozs.	(1000 c.c.)
No. 2.	Glacial acetic acid . .	1 oz.	(50 c.c.)
	Hydrochloric acid (pure) :	1 oz.	(50 c.c.)
	Formaldehyde (40 per cent.)	22 ozs.	(1100 c.c.)
	Water . . . . .	1½ ozs.	(75 c.c.)

*Working Instructions.* Soak the bromide print and a piece of single transfer paper in cold water for ten minutes or more. Then immerse a piece of pigment paper (ordinary carbon tissue) for 3 minutes in a bath made by diluting 1 part of No. 1 solution with 3 parts of water. During this time squeegee the bromide print face up to a piece of glass, and then pour a little water over the print to re-wet the surface.

Drain the pigment paper for 15 seconds, and immerse for 15 to 30 seconds only in a bath made by diluting 1 part of No. 2 with 32 parts of water. Remove the paper and *rapidly* squeegee it, face down, on the bromide print, being very careful that the pigment paper does not slip once it has touched the print.

The time of immersion in the second bath controls the contrast; 15 seconds gives a contrasty print, and 30 seconds a pale and flat one. For first trials, 20 seconds should be chosen.

Print and pigment paper are lifted from the glass and placed between sheets of greaseproof paper for 15 minutes. Place the soaked transfer-paper face up on the squeegee board, and pour some water over its surface. Pull bromide print and pigment paper apart, drop the bromide (now bleached) into water, and squeegee the pigment paper face down on the

transfer paper. Place these between blotting-boards for 20 to 40 minutes.

The bromide print is washed thoroughly, redeveloped for further use, washed again, and dried.

*Developing the Carbro Print.* The pigment paper on the transfer paper is placed in a dish of warm water. Start with a temperature of about 95° F. Keep the two papers, still adhering, well covered by the warm water, and wait until the pigment commences to ooze round the edges. As soon as this occurs carefully lift one corner of the pigment paper, and, keeping the transfer paper under water, steadily strip the two apart. The transfer paper will now be seen to be covered with a thick coat of pigment.

Gently splash the face of the proof with the warm water, and as the picture begins to reveal itself, the splashing may be local, if it is desired to reduce any particular portion; should the print be too dark, the temperature of the water may be increased. When the development is complete, the picture is rinsed in cold water and placed in a 3 to 5 per cent. solution of alum until the bichromate stain has disappeared; it is then finally rinsed.

The time of immersion in No. 1 bath of 3 minutes is applicable to all pigmented papers except red chalk, in which case 5 minutes is desirable. Under-immersion is indicated by heavy shadows lacking detail.

It is sometimes convenient to develop the Carbro image on the original bromide print, without transferring. Print and pigment paper are put, unseparated, into hot water at the stage when they would normally be stripped apart, and development is done as usual. To avoid frilling, it is essential that the original print should have had a white margin. The silver image may be fixed out in hypo, or, if preferred, may be redeveloped to reinforce the Carbro image.

Fuller details will be found in the Autotype Company's booklet "The Carbro Process." See also CARBON PROCESS.

**Carrier.** A framework of wood used in the dark slide to enable the operator to use a plate smaller than the full size. The name is also applied to the holder for the negative in an enlarger, and to the sliding frame carrying the lantern slide in an optical projection lantern.

**Carte de Visite (or C.D.V.).** A once very popular size of the professional photograph, measuring about 4 by 2½ ins.

**Cartridge.** Dry photographic chemicals are often put up in cartridge form for the use of tourists, and home-made cartridges, made to a special size, are often convenient, and may be refilled many times. Roll a sheet of pasted paper round a rod so as to form a tube, and when dry cut to suitable lengths and close with a cork at each end.

The term cartridge is sometimes applied to roll films in spools.

**Cassette.** Container in which 35-mm. film, which is used without backing-paper, is put up for daylight loading into the camera. A cassette generally consists of a spool on which the film is wound and a container, of metal or moulded material, which has a narrow exit slot for the film. This slot is light-trapped by a lining of velvet or similar material. In the all-metal cassettes of the Leica and Contax cameras, the spool is surrounded with two concentric cylinders, each with a wide slot for the passage of the film. These slots, normally on opposite sides of the spool, are brought together, so opening the cassette, by the action of locking the base of the camera into position after loading. Unless a take-up cassette is used, the film is re-wound into the original cassette for removal from the camera.

The name "cassette" is also applied to special containers designed for X-ray duplitised film technique, the principle being that of the ordinary printing frame. They ensure even pressure over the whole area of the film when intensifying screens are used.

**Caustic.** A term applied to corrosive or irritant chemicals. Thus silver nitrate is known as lunar caustic, and the caustic alkalies are the hydroxides of the alkaline metals. In optics, the locus of the foci of individual small elements of a lens or mirror suffering from spherical aberration is termed a caustic surface, or, when seen in cross-section, a caustic curve.

**Caustic Potash.** See POTASSIUM HYDROXIDE.

**Caustic Soda.** See SODIUM HYDROXIDE.

**C.C.** Accepted abbreviation for "Cubic centimetre," *q.v.* C.C. is also used to describe collodichloride printing-out paper and to indicate "cream crayon"—a special kind of tinted bromide paper.

**C.D.V.** Abbreviation for Carte de Visite (*q.v.*).

**Celluloid.** A compact transparent material, the chief constituent of which is pyroxyline or dinitro-cellulose; camphor

being the usual medium (or quasi solvent) for agglutination. Celluloid dissolved in amyl acetate, acetone, or other suitable solvent, forms a useful varnish. (For a method of repairing articles of celluloid, see ACETONE and AMYL ACETATE. See also FILM.)

**Cellulose.** A substance of formula  $C_6H_{10}O_5$ , which is the chief constituent of paper, cloth, and wood. Cotton-wool is almost pure cellulose. Treated with a mixture of nitric and sulphuric acids it forms a series of nitro-celluloses; that in which two atoms of hydrogen are each replaced by the group  $NO_2$  is the soluble pyroxyline used in making collodion and ordinary celluloid ("nitrate base" for films.) For safety base (non-inflammable) films, cellulose acetate is used in place of the nitrate.

**Cement for Glass, Porcelain, and Leather.** See MENDING and MARINE GLUE.

**Centi-.** Prefix used in the metric system (*q.v.*) to signify "one hundredth of." A centimetre, for example, is a hundredth of a metre.

**Centigrade.** See THERMOMETER.

**Ceramic Photography.** See ENAMEL AND CERAMICS.

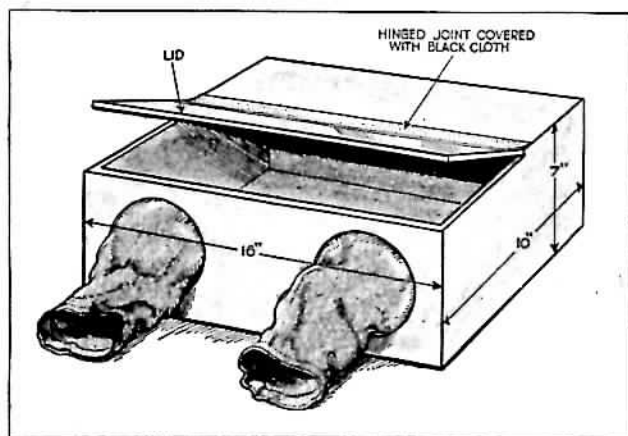
**Chalk, French** (Fr., *Talc*; Ger., *Talk*). A hydrated magnesium silicate; occurs as a fine white powder greasy to the touch. Used for polishing glass surfaces to which wet prints are to be squeegeed for glazing. (See GLAZING PRINTS.)

**Champlin 15.** A complex fine-grain developer due to Harry Champlin, an American experimenter. (See FINE-GRAIN DEVELOPMENT.)

**Champlin 17.** A semi-fine-grain developer due to Harry Champlin. For details and formula, see *Choosing a Developer* under DEVELOPMENT.

**Changing Bags.** The changing bag is a portable light-tight device used for changing plates when no dark-room is available. Generally speaking, the changing bag is made of opaque material with arm-holes, and if in box form it may be called a changing box. Many changing boxes and bags are described in the older books on photography, and the attached sketch shows the general lines upon which a changing-box

may be made up. A well-fitting light-trap (not shown) round the lid is necessary, and elastic should be fitted round the ends of the sleeves.



**Changing Box.** A box, generally holding a dozen plates or two dozen cut films, which can be put on the back of a camera in lieu of a dark slide. Means are provided for bringing each plate or film to the front in turn for exposure.

See also CHANGING BAG.

**Characteristic Curve.** Graph relating the exposure given to an emulsion with the density resulting after development. (See SENSITOMETRY.)

**Charger.** Alternative term for CASSETTE (*q.v.*).

**Chemical Calculations. Reactions, and Equivalent Quantities.** See EQUIVALENCE, CHEMICAL; also SOLUTIONS AND SOLUBILITIES, and WEIGHTS AND MEASURES.

**Chemical Focus.** The focus of a lens for blue light, which was the only light affecting the early plates and films. See also CHROMATIC ABERRATION.

**Chemical Fog.** See FOG.

**Chlor-Hydroquinone.** See CHLORQUINOL.

**Chlorides.** A chloride is a compound of a metal or other element with chlorine, the most common chloride being sodium chloride, or common salt, NaCl. (See also HYDROCHLORIC ACID.) The so-called chloride of lime contains a hypochlorite as the active constituent.

**Chloro-Bromide Papers.** Marketed under distinctive names, these are development papers intermediate in type between bromide and gaslight papers, and designed to give warm tones by direct development. Though slower than bromide paper, all varieties of chloro-bromide paper, save those expressly intended for contact printing, are fast enough to enable even big enlargements to be made without necessitating inconveniently long exposures. Indeed, one or two papers of recent introduction are but little slower than the fastest bromide paper. These, however, tend to give colder tones than the less rapid emulsions.

Chloro-bromide paper is so flexible a medium that, although the most superb prints can be obtained, it is easy to go wrong, in which case the print obtained may be of poor quality and unacceptable colour. This can be avoided, and any predetermined colour obtained with certainty, only by a systematic approach to the problems of exposure and development. Tackled in this way, the difficulties mostly fall away, and it becomes readily possible to obtain prints in a wide variety of colours from a slightly warm black, through a range of sepias or browns, to an almost red tint.

If developed to finality in ordinary full-strength M.Q. developer almost any chloro-bromide paper will yield a contrasty print of a practically pure black colour. This black colour, however, is only reached at the very end of development; in the earlier stages the partly-developed image is of a very decidedly warm tint. The colour of the image is not due to the presence of any kind of colouring matter, but arises from the fact that the silver of which the image is composed is deposited in a very fine-grained form. As development proceeds, the grains grow in size, until by the time development can be pushed no further they are large enough to give a full black colour.

It is evident, therefore, that the earlier development is interrupted the warmer will be the colour of the final print and the longer will be the exposure required to give a print of normal depth. Further, any auxiliary factor that tends to give finer grain—choice of a suitable developer, addition of extra bromide, or extreme dilution—will also help towards the



## Chloro-Bromide Papers

production of warmer tones. Once this is recognised, control of colour begins to be fairly easy. It is only necessary to develop for the same time in a developer of the same composition, and of course at the same temperature, to get the same colour every time. It cannot be too strongly emphasised that colour is controlled by developer and development time, and depth by correct choice of exposure.

The notes that follow suggest a way in which the characteristics of an unfamiliar paper may be investigated, and how the methods of treatment that best suit it may be discovered.

The makers' instructions, though not always very comprehensive, form a very good starting point for work with any paper. If varied tones are likely to be required it is a very sound plan to make up the developer offered for warmest tones, which will probably contain no metol. In preparing it, ignore the makers' recommendations as to amount of bromide. Put in enough to stop fog (about 0.2 gm. per litre, or 2 grains per 20 oz. of working solution) and add more as required from the usual bottle of "ten per cent." By developing to finality in this developer, a pleasant engraving black will in nearly all cases be obtainable.

A typical developer of this kind is :—

Hydroquinone . . . . .	60 gr. (7 gms.)
Sodium sulphite (anhydr.) . . . . .	550 gr. (62 gms.)
Glycin . . . . .	60 gr. (7 gms.)
Sodium carbonate (anhydr.) . . . . .	660 gr. (75 gms.)
Potassium bromide . . . . .	2 gr. (0.2 gms.)
Water to . . . . .	20 oz. (1000 c.c.)

Having found by means of a test-strip the exposure required for development to finality, a print may be made if it is desired to put the colour on record for future reference. This will be the coldest tone that the developer in use will give.

To try for a rather warmer tone, make a new test-strip, making all exposures in excess of the minimum just found, and develop it for, say, a quarter of the time necessary for development to finality. Go strictly by the clock, and take no notice of the appearance of the strip. When it is fixed choose the section of correct depth, give the corresponding exposure to a full sheet of paper, and develop it by the clock, as before. Probably the print will be exactly like the previous one, except that it will be of slightly warmer tone. If the jump in colour is large, it may be worth while to go back and fit in a print

## Chloro-Bromide Papers

between the two already made, developing for half the time necessary for finality.

Progressive shortening of development time will, of course, show a steady warming of tone, but the process cannot be continued indefinitely. How exactly the limit is set depends on the paper and developer in use; it may be found that shadow-gradation becomes bad, giving dead blocked-up shadows, or, alternatively, the prints may become progressively flatter and duller. In this case, addition of bromide to the developer is called for. Owing to the low factor of the usual hydroquinone and glycin warm-tone developer, the print will be developing very fast at the moment it reaches the correct depth; even if all else is well, this may make the process uncontrollable at short development times of the order of 40 to 50 seconds.

When this stage is reached it is time to study the effect of dilution. Give a second piece of paper the same exposure as the last used, but develop it in quarter-strength developer. The time now is found simply by developing to the correct depth, but it must be noted for future reference. The print will always be warmer in tone than its counterpart developed in full-strength developer; if the tone is very much warmer, try again, still with the quarter-strength developer, but developing for a longer time. This will give a colour not unlike one of those already obtained in full-strength developer, but will require much less exposure. Probably it will be of better quality, with less tendency to loss of contrast or dullness of shadow gradation. *It may be taken as a general rule that the best method of development is that for which the shortest exposure is needed for a given warmth of tone.*

As soon as increasing exposure results in falling contrast, bromide should be added. The effect on the colour is usually small, though if the tone is still fairly cold when bromide begins to be required it may impart a greenish tinge—pleasant or not, according to taste. The main result of adding bromide is to enhance contrast and extend the time of development. In noting development times, it is, of course, necessary to record both the dilution of the developer and the amount of bromide added.

As the process of shortening development times or diluting the developer is carried further, warmer and warmer tones will result, their character and the means of getting them depending on the individual paper used. Two points, however, are common to all papers. One is the danger of overworking

a dilute developer ; at high dilution a half-filled dish may contain so little real developer that it will only do one print. No system of time development will work except with fresh developer. The second point to watch is the regression, or "fixing out," of a very warm-toned print. Under the dark-room lamp the image may almost vanish in the hypo. Some little regression must be allowed for, but inspect a print by daylight to see how dark it is, and remember that it will darken still further on drying.

**Chlorquinol.** 1-2-5 chlorodihydroxybenzene  $\text{Cl.C}_6\text{H}_3(\text{OH})_2 = 144.5$ . Synonyms : Chlorhydroquinone, Adurol. Developing agent similar in behaviour to hydroquinone (*q.v.*), but rather more active and much less sensitive to low temperature. May be substituted for hydroquinone in ratio of molecular weights (144.5 to 110) in any developer in which the latter appears. Its chief application is in warm-tone developers for chlorobromide papers (*q.v.*). (See DEVELOPMENT.)

**Chromates.** See CHROMIUM, and under the various metals.

**Chromatic Aberration.** A defect in a lens in consequence of which it brings light of different colours to a focus in different planes. A lens suffering from chromatic aberration may be made to give a sharp image on a non-coloursensitive plate, or by monochromatic light, but cannot do so when photographing normally on panchromatic or good orthochromatic material. (See LENS and FOCAL LENGTH.)

**Chrome Alum.** See ALUM.

**"Chrome" Films.** See FILMS.

**Chromium.** A metal most familiar to the photographer in the form of plating on cameras, and the compounds of which are much used in the industrial arts. The chromates  $\text{M}'_2\text{CrO}_4$ , and bichromates ( $\text{M}'_2\text{Cr}_2\text{O}_7$ ), when soluble, make gelatine and similar substances highly sensitive to light, the gelatine becoming insoluble. (See CARBON PROCESS, GUM BICHROMATE and ARTIGUE'S PROCESS ; also INTENSIFICATION.)

**Cinematography** is the science of so-called "Moving Pictures." Photography is not essential to cinematography, but is by far the most convenient method of applying its principles.

### *History.*

Cinematography is based on a mental illusion. If, for example, the eye momentarily sees a spot of light in a given

## Cinematography : History

position, it is then cut off and succeeded by another spot of light a short distance away, and this process is repeated a number of times in succession in the same direction, and at a sufficiently high frequency, the mind will interpret the series of impressions as the movement of a single spot of light. The process is assisted by the phenomenon known as "persistence of vision," which was familiar to the ancient Greeks. It means briefly that the retina of the eye retains for a short period any impression it receives after the stimulus has been withdrawn. A modern application of the principle occurred in 1825, when Sir John Herschel demonstrated to his friend Charles Babbage that it was possible, by spinning a shilling at a certain speed, to see both sides of the coin at one time. Dr. Fitton, a friend of Mr. Babbage, on being told of the experiment, produced a few days later a round disc of card suspended between two pieces of silk, and having on one side a painting of a bird and on the other that of an empty cage. The rapidly rotated disc produced the illusion of a bird inside a cage. At a much later date this invention appeared again as the "Thaumatrope" of Dr. Paris.

Due to the phenomenon of persistence of vision a number of successive but quite distinct images, alternated by periods of darkness, can be presented to the human eye in rapid succession without the observer being aware of variations in brightness. The minimum number of light alternations necessary to avoid "flicker" is 48 per second, which is superimposed on the lesser rate of picture change by some form of shutter which causes each picture to be seen more than once before the next one is presented.

In 1833 W. G. Horner patented the "Wheel of Life," or Zoetrope. A vertical cylinder was pierced with a series of evenly spaced vertical slots. The inside of the cylinder was lined with a long strip of paper bearing a similar number of pictures of a subject in motion. Observation through the slots while the cylinder was rapidly revolved gave the illusion of movement. The earliest pictures were hand drawn.

In 1872 Eadweard James Muybridge, a native of Kingston-on-Thames, made serial photographs of a trotting horse at Sacramento race-track, and later on at the private race-track at Palo Alto of Leland Stanford, Governor of California, who financed the later experiments. Muybridge used 24 cameras in a row, loaded with wet collodion plates, the electromagnetically controlled shutters being released by 24 threads stretched across the track, and broken by the horse as it ran.

## Cinematography : History

He produced similar studies of other animals and of human beings, and later produced a modification of the old Zoetrope, which he called the Zoopraxiscope, for projecting the glass plates on a screen. This instrument possessed the first form of the shutter which is now commonly used for cutting off the light between successive pictures. In 1878 he published the results of his experiments.

In 1881 he lectured in the laboratory of Dr. E. J. Marey of France, who was conducting parallel experiments, and who produced an instrument which took 12 rapidly successive images of a moving object on a circular sensitive plate. Taken from a single viewpoint this represented an advance on the technique of Muybridge.

In 1882 Muybridge, after touring the U.S.A., gave a demonstration of his methods at the Royal Institution.

In 1888 he approached Thomas A. Edison with a view to linking the zoopraxiscope with the Edison phonograph, but the latter was not at that time sufficiently developed.

The year 1888 marked the introduction of long bands of celluloid coated with fast photographic emulsions, as the result of the combined work of George Eastman and the Rev. Hannibal Goodwin. This greatly stimulated research in motion picture work, which was actively conducted by Dr. Marey. W. Friese Greene and M. Evans were using paper film for this purpose in England, and in 1899, they applied for a patent for a machine for taking and projecting moving pictures by means of a ribbon of successive photographs.

Outstanding names of pioneers during this period were Birt Acres, W. Friese Greene and Donisthorpe in England, Edison in America, M. Demeny and Messrs. Lumière in France, and Max S. Kladanowsky in Germany.

The earliest machines were designed to be used mainly as coin-operated peep-shows, but by 1895, that is to say within seven years of the introduction of celluloid for photographic purposes, the bases of cinematography as we know it today had been well established. Since that time there have been enormous developments and improvements in technique, and cinematography has taken its place as a necessary part of modern everyday existence.

We are not here directly concerned with the sound-recording aspect of film, but some details of its history are of interest.

In 1857 Leon Scott in France had recorded sound-waves as a wavy line on smoked paper. In 1877 Edison announced the successful recording of such waves on a cylinder coated with

## Cinematography : Technique

tinfoil, and the reproduction of sound from them. The work of Clerk Maxwell in England, and Alexander Graham Bell in Boston, had greatly extended our knowledge of the nature of sound waves, and of the possibility of transmitting them in the form of electrical energy and reconvertng this into sound after transmission. The first experiments had demonstrated the value of the selenium and of the photo-electric cell, which produces a tiny amount of electric energy when excited by light, more or less in proportion to the degree of excitation.

The work of John Ambrose Fleming and Dr. Lee De-Forest had culminated in the production in 1906 of the De-Forest audion, a three-element vacuum tube or valve which provided the means necessary to amplify the sound so far obtained, and gave tremendous stimulus to experiments on sound reproduction. It may be said with truth that most of the basic problems of sound reproduction had already been solved, and only the ability to amplify was needed to make practical application possible.

During the period 1922 to 1925 many experiments in talkies were conducted, prominent during this period being the De-Forest Phonofilm and the General Electric Pallophotophone.

In 1926 Warner Brothers and the Vitaphone Corporation presented the first successful talking pictures to the world, using discs.

In 1927 William Fox showed sound recorded on film, and launched the Movietone News Reel. The year 1928 may be recorded as when the sound-film was generally accepted.

### *Technique.*

Film for professional use, which is 35 mm. wide, is known as "standard" cine film.

Negative material is almost without exception of the panchromatic, supersensitive panchromatic, or ultra speed panchromatic type, as a large proportion of all exposures are made in artificially lit studios. Positive film is non-colour sensitive, slow and fairly contrasty.

Both types of film are perforated down the edges, negative perforations being a different shape to positive perforations, and both are made to very high standards of accuracy. These enable the various mechanisms used in taking, finishing and projecting the picture to control the film with great precision.

In the camera the film is stored in light-tight boxes, from which it is drawn by means of a sprocket or toothed wheel which

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engages in the film perforations. It is then pulled downwards intermittently through the camera gate, which holds the sensitive surface of the film rigidly within the focal plane on which the image is focused. The image is recorded while the film is stationary, and when it moves down a revolving disc shutter, which is linked to the transit mechanism, momentarily obscures the lens. After exposure the film is wound into a second light-tight box.

For normal sound-film work exposures are made at the rate of 24 frames or pictures per second. The old silent speed was 16 f.p.s. For speeding up slow movements the camera may be slowed down considerably, and for the study of such slow things as plant growth individual exposures may be spaced many hours apart. An illusion of movement may be given to series of drawings or to otherwise inanimate objects by giving individual exposures and modifying the subjects between exposures. The analysis of extremely rapid movement is accomplished by speeding up the camera, in some cases to a frequency of several thousand pictures per second. Both these types of film record are of course projected at the normal speed of 16 f.p.s. and 24 f.p.s. for silent and sound films respectively. The higher frequency for sound film was considered necessary to give sufficient surface travel to enable successful recording and reproduction of high sound frequencies to be accomplished.

Negative film is generally "processed" in a mechanism by means of which it is caused to flow continuously through a series of tanks containing the necessary solutions for developing, fixing and washing. In a more recently perfected method the various solutions are applied in the form of a fine spray and the film under treatment passes through glass fronted cupboards where it can be under observation the whole time. After processing it proceeds to a drying room or chamber.

The film is then printed. A roll of finished negative and a roll of unexposed positive film are loaded into a machine, and pass together past a printing point behind which a light is situated. The light can be controlled in intensity to compensate for differences in negative density. There are two kinds of printer (a) the intermittent, in which the negative and positive, in close contact, pause in the printing gate while the exposure is made, and (b) the continuous type of printer where the pair of films runs smoothly past a printing slit.

Printers intended for large quantities of work are of the

## Cinematography in Colour

contact type, but for special work optical printers are used. These are similar in principle to an enlarger or projection printer, the two films being separated, with a lens system between, the two films moving in opposite directions. The projection printer is used to introduce "effects" such as fading, "wipes," and multiple exposures from normal negatives which have been obtained in the camera. A duplicate negative is prepared from the original "master positive" thus obtained, and from this further "soft" positives, which in their turn yield the negatives used for making the large quantities of prints which are supplied to the cinemas.

The positive prints are developed in continuous processing plants as in the case of negatives.

Sound is registered on a separate strip of film in a separate "sound camera," the vibrations being recorded in the form of a track by (a) the variable density method, by means of which varying intensities of light passing through a slit imprint a series of lines of differing width and density across the track, or (b) the variable area method, in which moving masks or other devices cause the area of exposed film across the width of the track to vary. In the final "married" print the narrow sound track appears alongside the pictures.

The picture projector is similar in principle to the camera, except that the film is moved past the picture aperture by means of an intermittent sprocket or "maltese cross" movement, instead of a claw mechanism. Illumination is provided by a light of high intensity used in conjunction with a condenser, but only the picture portion is projected on to the cine screen. A separate "sound head" scans the sound track. A small light in the sound-head projects light through the track, and the variations in the track from point to point cause varying quantities of this light to pass onwards to a light-sensitive cell. Here the tiny current which is generated is passed through an amplifying network, and is finally used to actuate a system of loud speakers, from which sound emerges into the auditorium. The loud speakers are placed behind the screen so that the sound appears to emerge from the picture on the screen.

*Colour Film.* (See also COLOUR PHOTOGRAPHY).

Space does not permit of an adequate survey of all colour systems, and only a few typical methods can be referred to.

The association of movement with colour has presented a peculiarly difficult problem, but many attempts have been



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made to solve it. One of the earliest methods, which still persists today, consists of taking colour-separation negatives, either through the normal three-colour filters, or through two-colour filters, and afterwards combining them by printing them consecutively on the film strip and projecting them through three- or two-colour filters in correct order and in rapid succession. There are many disadvantages, the most outstanding being non-registration of the pictures due to movement of the subject while the exposures are being made.

Fairly successful results have been obtained in the past by taking two-colour separations simultaneously through a beam-splitting device which diverted the incident rays in two directions on to two strips of negative material. The resultant negative pictures were used to obtain pictures in two colours complementary to those of the taking filters, and these pictures were then combined in some preferred manner.

The bi-pack method has also been used to obtain two-colour negatives. In this method two films are placed in close juxtaposition, and by control of the sensitising of the two films, and the introduction of a dye filter layer, the halves of the spectrum have been recorded separately but simultaneously with some degree of success.

The processes which are most generally in favour at the present time rely on three-colour analysis and synthesis, using either the additive or subtractive method.

*Optical process.* An interesting optical process, which was principally used for sub-standard film under the name of Kodacolor, is the Keller-Dorian process. Here a tripartite filter in the three primary colours red, green and blue is placed in juxtaposition with the taking lens. The panchromatic negative film is placed with its transparent back facing the lens, this back being embossed with tiny cylindrical lens elements running parallel to the length of the film. When the film is exposed the main lens "draws" the picture while the lens elements on the film base, by forming individual images of the tripartite filter, make the local colour selection.

The reversal positive film obtained is in monochrome, but split into narrow vertical lines of varying density corresponding with the action of the lenticular elements. A similar tripartite filter is used in projection. Although this method has been superseded in the sub-standard field, attempts have been made to revive the Keller-Dorian process for professional purposes, and a means has been evolved for copying the film. All other processes at present preferred use filter dyes

## Cinematography in Colour

incorporated in the final projection print, in accordance with either the additive or the subtractive method.

*Additive method.* The chief representative of this class is Dufaycolor. (See COLOUR PHOTOGRAPHY). The "still" and sub-standard film versions of this are processed as reversal material, but the 35 mm. film is developed as a negative, and is thereafter printed on to Dufaycolor positive film. Both the negative and positive materials have a geometrical filter pattern, known as a *resseau*, and the relationships of these patterns in the printer and the method of illumination during printing are designed to eliminate any possibility of interference patterns or "moiré" in the final picture. The process gives great accuracy of colour, but there is considerable loss of transparency as compared with monochrome or subtractive colour prints, owing to the obscuring of a large part of the film area by the controlling photographic densities.

*Subtractive method.* The chief representative of this class is Technicolor. In its earliest form it was a two-colour process the two negatives being obtained by means of a beam-splitting camera, the resultant dye-images being cemented back to back.

Today it is a three-colour process, the three negatives being obtained by a combination of beam splitting and bi-pack. A gelatine relief image is prepared from each negative, and is known as a matrix. The matrix is impregnated with colour complementary to the original colour sensitivity, and this is then offset by imbibition methods on to a strip of film carrying a gelatine coating. The three colour images are combined in this way and the matrices can be used a considerable number of times. Sometimes a grey key image is also included.

Other methods, which were originally introduced as sub-standard film but are now becoming increasingly important in the 35 mm. field, are based on the integral tri-pack method, in which the transparent base is coated with three emulsion layers, interleaved with gelatine either clear or containing filter dyes. Each of the three layers is sensitive to one of the three primaries, and by various preferred methods a final result is produced in the complementaries to these three primaries, consisting of dye images only from which all silver densities have been removed. One important advantage of this principle is that a normal cine camera can be used. Dupes from reversal originals can be obtained on reversal material. Original material can also be developed as a negative and printed on to appropriate positive stock embodying the tri-pack characteristics. The processes under this heading include

## Amateur Cinematography

Agfacolor, Anscolor, Kodachrome and the new Ilford Colour.

Another method in which some important colour work has been done is Gasparcolor, which employs a bleaching process to obtain the final result.

### AMATEUR CINEMATOGRAPHY

The modern amateur cine movement may be said to date from the introduction of 16 mm. and 9.5 mm. reversal film stock. Before that time attempts had been made to interest the amateur in moving pictures on film 35 mm., 17½ mm. (half-standard) and 28 mm. wide. The latter size, introduced by Pathéscope and Victor, was for projection only. The 17½ mm. film took the form of ordinary standard film slit down the centre. Glass plates carrying hundreds of small pictures in spiral formation were also used for projection purposes.

In 1923 Kodak introduced 16 mm. Kodak Reversal film, together with the Cine-Kodak camera, and the Kodascope projector, while almost simultaneously there appeared the 16 mm. Bell and Howell Filmo camera and the Victor camera. These cameras take daylight loading spools of film and are driven by a clockwork motor; they are typical of a large class of sub-standard cine cameras.

Other cameras use the charger, cassette or magazine loading principle. The charger principle was first adopted for 16 mm. camera by Siemens, and in 1934 Kodak, Ltd., introduced the Magazine Cine-Kodak.

The principle is the same in all cases, the cassette or magazine embodying the continuous transit mechanism for the film, while the intermittent claw is part of the camera proper, the film dropping into place in the camera gate when the cassette or magazine is loaded into the camera. Other manufacturers have adopted these principles. The advantages of this method are very rapid loading, and the ability to open the camera without fogging more than a very small part of the sensitive material. In the Kodak Magazine a sliding shutter obviates all fogging except under very extreme conditions.

9.5 mm. reversal film started about the same time as 16 mm., being introduced by Messrs Pathé of France (now Pathéscope Ltd.), together with the Pathé Baby camera and Home Ciné Projector. The majority of 9.5 mm. cameras are loaded by the charger or cassette method, but there are one or two advanced instruments which use the daylight loading spool.

8 mm. film was introduced in 1932, when Kodak put

## Amateur Cinematography

out the Cine-Kodak 8 camera, projector and film. Since then a large number of instruments and several brands of film have been introduced.

8 mm. sensitive material is supplied in strips 16 mm. wide, but with perforations appropriate to the picture size and interval. It is run through the camera and exposed down one side only, then turned round and exposed down the second side. After processing it is split longitudinally and joined end for end.

### *Relative Sizes.*

The following table gives a comparison of the most important dimensions of the sizes of film in most common use.

Film width	Number of pictures per linear foot	Camera apertures	Projector apertures
35 mm.	16	22.05 mm. $\times$ 16.03 mm.	20.95 mm. $\times$ 15.25 mm.
16 mm.	40	10.41 mm. $\times$ 7.47 mm.	9.65 mm. $\times$ 7.21 mm.
8 mm.	80	4.80 mm. $\times$ 3.51 mm.	4.37 mm. $\times$ 3.28 mm.
9.5 mm.	40.5	8.50 mm. $\times$ 6.5 mm.	8.0 mm. $\times$ 6.0 mm.

NOTE: Tolerances are 0.05 mm., except for 8 mm., where they are 0.03 mm.

### *Reversal and Negative-Positive.*

Most sub-standard film is processed by the reversal methods in which the negative is first developed and then bleached out, and the residue of the emulsion is then developed into a positive image. This means that only one strip of film is used for both camera and projector, while the final positive image is less grainy, as the coarser grains are destroyed when the negative is bleached out.

In the case of Kodak reversal film, processing is carried out by photocell control methods which compensate to a considerable degree for errors in exposure, but have some slight disadvantages when it is deliberately desired to make use of departures from normal exposure or to make fades.

Some companies also make negative film, which is developed in the usual way and printed on to a separate positive strip in accordance with standard professional methods. This system offers advantages to the man who wishes to make use of the technical tricks permitted by the printing operation, and who wishes to have a number of identical copies from his original negative.

## Cinematography : Sub-Standard Colour

Copies from reversal originals are generally made by printing on to appropriate duplicating material which is processed to a positive by the reversal method. This method is also employed in making reversal colour duplicates. Any positive material can be duplicated in this way. It is also possible to make dupe negatives from reversal originals, and to prepare prints from these. It is not possible freely to combine all types of original and duplicate in one length of film as, according to the nature of the material, the emulsion may face in either of two directions, with resultant focussing problems during projection.

### *Projection.*

A very wide range of projectors exists, in various degrees of power, from those suited for intimate home use up to powerful instruments designed for work in large halls. In most cases the illumination is provided by a high-efficiency incandescent electric lamp, but for super-size projection arc-lamp projectors are available.

The user should avoid the fallacious practice of assessing the efficiency of the projector by the power of the lamp in the lamp house. The only true index is the actual light output from the lens measured in lumens.

The usual sizes of amateur screen for home use are between 4 and 6 ft. in width. The magnification at the latter size, from a 16 mm. original, is of the order of 120 diameters.

### *Sub-Standard Colour Cinematography.*

Several systems of colour photography are available to the sub-standard worker. (See under *Colour Film* above).

Dufaycolor must be used in the camera with the emulsion facing away from the lens as the light must pass through the filter network, which is coated on the transparent base, before it reaches the sensitive emulsion. The same position must be adopted in the projector. For Dufaycolor dupes the position is reversed.

All additive colour reversal originals, as well as all monochrome reversal originals, are placed in the projector with the emulsion facing the screen, the duplicates with their emulsion facing away from it.

All prints from negatives are projected with the emulsion facing away from the screen. (An exception to this would be Dufaycolor 35 mm. positive prints).

*Conclusion.*

Sub-standard film was originally introduced to provide a hobby for the amateur. Its possibilities have now been recognised in many other fields, and it is employed for many serious purposes, a process which was greatly accelerated during the war. Many millions of feet were projected as a means of instruction for the armed and civilian forces, and it now has an important place as a pedagogical aid. It is employed by both propagandists and advertisers.

On the camera side it has been recognised by doctors, scientists and others as a valuable tool for record, research and training. One field in which it has played and will play an increasingly important part is the examination of high-speed phenomena. Taking advantage of the small size, weight and inertia of sub-standard film, technicians have evolved cameras capable of recording up to 3,000 exposures per second in the 16 mm. size and up to 6,000 per second in the 8 mm. size. It has also been found most convenient to use in cine-photomicrography owing to the smaller bulk of sub-standard cameras.

Sub-standard sound on film has been introduced, principally in the form of sound prints and the projectors for showing them, in both 16 mm. and 9.5 mm. Some work has also been done on 8 mm. sound-on-film but at the moment of writing it is not available commercially in this country. There are several cameras for the direct recording of sound on 16 mm., either directly in the picture camera or in a separate sound camera, and the processing laboratories will undertake to "marry" sound track to either monochrome or subtractive colour film.

Sub-standard colour film has already assumed an important position, particularly in the medical and surgical field, and many amateurs now work almost exclusively in colour, in both 16 mm. and 8 mm. 9.5 mm. colour appears temporarily to be in abeyance, but we imagine this position will be remedied in the near future. The commercial and technical user, the technician and the educationist are all freely employing sub-standard colour film for their various purposes.

**Circle of Confusion.** The image formed by the lens of a point of light—*e.g.*, a star—is never quite a mathematical point, as it would be with an absolutely perfect lens, but is instead a tiny disc of light. This disc, or its diameter, is

called the circle of confusion. The smaller the disc, the more perfectly corrected is the lens.

The same term arises in discussing depth of focus (*q.v.*), in connection with which it is necessary to decide how far the image may depart from theoretical sharpness before appearing unsharp to the eye. The permitted departure from absolute sharpness is expressed by stating the diameter of the disc that can be permitted to do duty for the theoretical point. It is usually assumed that a circle of confusion of  $\frac{1}{100}$  in. corresponds to the boundary between "sharp" and "unsharp" in a print held at the normal viewing distance of about 10 ins. from the eye.

(See DEPTH OF FOCUS and HYPERFOCAL DISTANCE.)

**Circle of Least Confusion.** If a pencil of light from a point source, after passing through a lens, does not converge to an absolute point before diverging again, the circle of least confusion is the diameter of the pencil at its narrowest. (See *Astigmatism* under LENS.)

**Clayden Effect.** If an emulsion is given a very short exposure ( $\frac{1}{1000}$ th. sec. or less) to a very intense light, it is partially desensitized, so that on subsequent exposure the part affected by the first exposure does not darken. This gives a form of reversal, and explains why lightning or electric sparks are sometimes shown as black on a print.

**Clearing Bath.** Any solution used to remove stains, either on negative or print. In the older books this term particularly referred to baths for the removal of developer stains, once very common, from negatives.

Two typical baths of this kind are :—

Alum . . . . .	$\frac{1}{2}$ oz.	(25 gms.)
Citric acid . . . . .	$\frac{1}{4}$ oz.	(12 gms.)
Water . . . . .	5 oz.	(250 c.c.)
and		
Thiocarbamide . . . . .	30 gr.	(3.5 gms.)
Citric acid . . . . .	10 gr.	(1.2 gms.)
Water . . . . .	5 oz.	(250 c.c.)

The second is the more drastic.

The term "clearing" is now more generally applied to the removal of stains necessarily arising in some auxiliary operation like intensifying or toning, and the most widely useful clearing bath of this kind is a solution of potassium metabisulphite or its equivalent. This is used, for example, to remove

the permanganate or bichromate stain caused when using one of these chemicals in a bleacher. Details of such clearing baths are given as part of the toning or intensifying process.

For a drastic treatment effective in nearly all cases of stain, see STAINS.

**Clear-Spot Focusing.** See *Aids to Focusing* under FOCUSING SCREEN.

**Clips.** The wooden spring clips sold at oil shops can be made much less liable to injure prepared papers and prints if the gripping ends are dipped in melted paraffin wax. The gripping ends of metal clips may be dipped in the sensitive bitumen varnish mentioned on another page (see ASPHALT PROCESS). The coating becomes gradually hardened and increasingly protective by exposure to light. Special clips for holding prints or films when hung up to dry are supplied by most photographic dealers.

**Cloud Negatives.** At one time every enthusiastic photographer provided himself with a series of negatives of clouds, and these he would combine, by combination printing, with those of his landscapes that showed a "bald" sky. Modern emulsions are so much more colour-sensitive that clouds can now usually be rendered reasonably satisfactorily, if any are present, and the practice of making separate cloud negatives has to a large extent fallen into disuse. Nevertheless occasions remain where clouds can with advantage be added to a picture, and if the photographer has a small stock of cloud negatives on which to draw he will always be in a position to make the necessary improvement in his picture.

Cloud negatives can be taken successfully on either orthochromatic or panchromatic film, with or without a filter as circumstances suggest. The negatives should not be too contrasty, and except for special effects the clouds chosen to photograph should not be too dramatic. The exposure required is roughly one-tenth of that which would be given to the landscape as a whole.

Thin light clouds against a blue sky are liable to be lost, or at least to stand out insufficiently well, unless a pale yellow filter is used to hold back the blue of the sky. With a deeper filter the differentiation is greater, and the clouds can be made to photograph as though more prominent than they actually were. A red filter (for panchromatic material only) will bring out the blue of the sky as practically black on a clear day, but



if the sky is the hazy blue-white so commonly seen in England, a red filter may be needed to darken it sufficiently.

Where the sky is entirely covered by clouds, a filter does not help, and reliance must be placed entirely on correct exposure and development to separate the tones of grey.

In all cases it is a wise precaution to include the horizon on the negative as a means of telling how high the clouds were in the sky. Nothing is more unsatisfactory than a print showing, near the horizon, cloud-formations characteristic of the zenith.

**Clouds, Printing in.** See COMBINATION PRINTING.

**Coated Lenses.** Lenses in which the surfaces of the various component glasses have been coated with a thin film, usually of silica or evaporated fluorite, to eliminate reflections. Complete prevention of reflection can only be brought about for light of one wavelength striking the surface at one particular angle, but nevertheless the reduction practically obtainable is very great. In a lens of four air-spaced components the total loss of light by reflection is about 35 to 40 per cent. of the total, and some at least of the light reflected reaches the film as scattered light, degrading the shadows and reducing contrast. By coating the lens this loss can be reduced to about 5 per cent., noticeably increasing the effective speed of the lens. With a coated lens at  $f/5.6$ , the exposure need hardly be more than that needed with an uncoated lens at  $f/4.5$ .

Even more important is the elimination of scattered light; the coated lens gives more overall contrast and markedly better shadow-rendering, leading to a print of much richer quality.

(See also ENLARGING.)

**Cold-weather Photography.** During the winter months certain precautions have to be taken with regard to the temperatures of the different solutions used if normal results are to be obtained. Particularly does this apply to the process of development.

All chemical processes proceed more slowly at low temperatures than at high. If the developer is cold, development will in consequence take longer. This fact is allowed for in the "time and temperature" tables issued for many developers (see DEVELOPMENT), but it must not be taken for granted that, even with the necessary prolongation of time, the resulting negative will be the same as if it had been

developed at a more normal temperature. The behaviour of mixed developers such as M.Q. is liable to distinct alteration on account of the different temperature-coefficients of the two developing agents involved. A further difference is that a negative or print developed at a low temperature is liable to show signs of under-exposure that would have been absent if development had taken place at  $60^{\circ}$  to  $65^{\circ}$ . The converse is also true, and it has long been accepted that for the development of under-exposed plates the developer should be as warm as the gelatine will stand.

For normal work in cold weather the developer should be warmed to  $65^{\circ}$  by standing the vessel containing it in a larger vessel of warm water. Dishes, measures and the tank should also be warmed by filling them with warm water, and the hypo bath should be brought to a temperature not much lower than that of the developer.

The temperature of the dark-room should also receive attention, as if it is too cold not only is it rendered unpleasant to work there, but solutions, even if warmed to the correct temperature, will cool down again before their work is done. An electric fire so placed that no direct light from it can reach the sensitive material, a gas fire with a small screen before it, or an oil heating lamp, are all reasonably safe when working with even the fastest bromide paper. In negative making they should be turned out during the time, usually only brief, that the plates or films are exposed to any light there may be in the room. (See also TEMPERATURE COEFFICIENT.)

**Collodio-Chloride Printing-out Paper.** This was proposed by Wharton Simpson in 1865, and for some considerable time collodio-chloride was a very popular printing process.

It was a variety of P.O.P. (see GELATINO-CHLORIDE PAPER), in which collodion took the place of gelatine. Except in the form of self-toning paper (*q.v.*), it is now practically extinct.

**Collodion.** The vehicle used in wet-plate processes for holding the haloid salts necessary for the formation of the sensitive film. It is prepared by dissolving pyroxyline (*q.v.*) in a mixture of equal parts of alcohol and ether, and it is a transparent glutinous liquid, which, when poured upon any surface, leaves, by the evaporation of the solvents, a highly transparent and structureless film of pyroxyline. A special kind of collodion, called enamel or leather collodion, is sometimes used for enamelling prints (*q.v.*).

**Collodion Processes.** A short account of the wet collodion process will be found under the heading WET COLLODION PROCESS, but this method is now scarcely used excepting in connection with negatives for photo-mechanical processes. The reader is referred to the standard books on the subject—"Wet Collodion Photography," by C. W. Gamble; "The Wet Collodion Process," by Arthur Payne; and "Collodion Emulsions," by Henry Oscar Klein.

**Colloids.** Non-crystalline substances which do not diffuse through a porous membrane. Those of photographic interest include albumen, gelatine, cellulose, dextrine, starch, tannin, and caramel.

**Collotype.** See PHOTO-MECHANICAL PROCESSES.

**Colouring Photographs.** Photographs may be coloured to approximate those of nature by various means. Water colours are most difficult to apply satisfactorily unless sprayed on with an air-brush, but with considerable practice and patience prints may be effectively tinted with water colours provided the surface is properly prepared for their reception. The gelatine of the print should first be hardened by the application of an alum bath or dilute formalin, well washed and dried. The surface should then be rubbed over with the following mixture :—

Purified oxgall	.	.	.	30 grs. (4 gms.)
Pure methylated spirit	.	.	.	2 ozs. (125 c.c.)
Distilled water	.	.	.	8 „ (500 „)

When the surface is dry the print is ready for the reception of the colours. A medium composed of a small quantity of the best gum arabic dissolved in water to which a few drops of glycerine have been added will be found better than plain water. Sable brushes should be used.

Very heavy colours (that is, very deep shades) need more gum in the medium to render them glossy on glossy surfaces; but such a medium is obtainable of most dealers supplying suitable colours. Certain colours may be blended or mixed with good effect, although it is generally better to apply one shade over another to avoid the risk of one colour destroying another.

*Dyes and Stains* are supplied by various photographic firms for colouring prints. They are very simple to apply with a brush to almost any surface. Full instructions for use are

always given with these sets of colours. These stains or dyes, which are obtainable in liquid form, in powder (for dissolving in water) and in the form of leaves (such as the Kodak Velox colours) are specially useful for tinting lantern slides and transparencies; the beauty of the result depends entirely on the care and taste of the colourist.

*Transparent oil colours*, thinned with turpentine and megilp, can also be used very effectively for colouring prints. It is necessary that the gelatine surface should not be broken or cracked, or the oil will get through and stain the paper. The colours are best rubbed or smeared on with little wads of cotton-wool, and finer touches put in with leather or paper stumps.

*Pastels* can be used in a similar manner for tinting matt surface prints. The soft pastels can be applied either with stumps or wads of wool and subsequently fixed by steaming the print, or can be applied with the aid of a medium made by melting  $\frac{1}{4}$  oz. (10 gms.) of beeswax in a small jar standing in a saucepan of boiling water. Then add 12 grains (1 gm.) of potassium carbonate dissolved in 1 dram (5 c.c.) of water. Remove from the fire and add 1 oz. (40 c.c.) of turpentine. Stir and pour into wide-mouthed bottle to cool. Use the soft pastels and work up a little of the desired colour with some of the medium, so that it can be applied as a transparent tint with the stump. For further details, consult *The Art of Colouring Photographic Prints*, by J. Carrol Tobias.

**Colour Cinematography.** See CINEMATOGRAPHY.

**Colour Coefficient.** The photographic image on a negative may be pure black, or it may be coloured. If the colour is non-actinic with respect to the printing paper used, the print obtained will be more contrasty than one from an untinted, but otherwise identical, negative. The ratio of the gamma ( $q.v.$ ), of the coloured negative, as determined from the print made from it, to the gamma of an otherwise identical untinted negative, is termed the colour-coefficient, or the colour-coefficient of contrast. For yellowish or brownish images it is normally greater than unity; for a negative toned blue it is less than unity.

Variation of the colour-coefficient is often made use of in practical work, when negatives are toned brown or red to increase contrast (see INTENSIFICATION) or are toned blue to reduce it (see REDUCTION).

**Colour-Forming Developers.** Developers so compounded that they dye the gelatine in proportion to the amount of silver

## Colour Photography : Historical

image formed. Though the developing agent itself is usually colourless, the oxidation-product into which it is converted as a result of developing the image is either itself highly coloured or capable of combining with some auxiliary substance in the solution to form a dye. The second method is that generally used, as the same developing agent can be made to lead to a whole range of different colours according to the composition of the auxiliary substance chosen.

The silver image may be left, or may be dissolved away in Farmer's reducer or the like ; if this is done the final image consists entirely of the dye.

This method can be used for the production of monochrome prints or slides, but is more commonly applied to the making of the three separate coloured images used in subtractive colour work. Formulae are given in the section on *Dye Development* under FINE GRAIN DEVELOPMENT, and solutions are obtainable ready-prepared under the name of "Chrominox." See also COLOUR PHOTOGRAPHY, and *Sub-Standard Colour Cinematography* under CINEMATOGRAPHY, and refer to *Making Colour Prints*, by Jack Coote.

**Colour Photography.** The earliest approach to the problem of the reproduction of natural colours by photography took the form of attempts to find a substance that, when exposed to light, would take on the colour of the light falling on it. Some hint of the possibility of this was found in the fact that many of the early daguerreotype workers reported that, on occasion, a suggestion of the natural colours was seen in daguerreotypes when these were inspected at an appropriate angle. Otto Wiener suggested that the colours in question were due to the formation of stationary waves in the image layer as a result of reflection at the underlying polished surface.

In 1891 Professor Gabriel Lippmann succeeded in obtaining colour pictures by a process working on this principle. He found that if a transparent grainless layer of silver halide was backed up by a pool of mercury and exposed in a camera, the light reflected back from the surface of the mercury interfered with incoming light to give stationary waves which were recorded in the sensitive layer as a series of laminae in the form of alternating layers of silver and clear gelatine. When such a plate is viewed at an appropriate angle by reflected white light, all rays in the white light are absorbed save those whose wavelengths correspond with the spacing of the laminae. These are reflected, so reproducing the original colours.

## Colour Photography : Three-Colour Processes

The Lippmann process can claim to be the only direct method of colour photography that has ever been carried to a practical stage. Nevertheless, prolonged exposures, complicated apparatus, delicate manipulation, specialised material, and a final result which can only be seen when viewed in an inconvenient manner all combine to make the process, interesting as it is, quite valueless commercially.

### *The Bleach-out Process.*

A different approach to the problem of recording colour by the direct action of light depends on the fact, known since 1842, that if a dye is bleached by light the bleaching is brought about by light of colour roughly complementary to that of the dye—that is, by light which it absorbs. Using the principles underlying the three-colour subtractive processes (see later in this article) Dr. H. J. Smith in 1906 coated a paper with a mixture of three light-sensitive dyes, and used it for making direct positive prints from a positive colour transparency. This Uto paper was a black material, necessarily too insensitive to be used in the camera, but if exposed to bright daylight under a coloured design—stained glass, for example—a very creditable reproduction of the colours was obtained. No means of fixing these prints was found, however, and they had to be kept in the dark to prevent further bleaching of the colours by light.

### THREE-COLOUR PROCESSES.

All modern colour processes are based, not on reproducing the colours of the original subject, but on providing an imitation that, though possibly profoundly different if spectroscopically examined, appears to the eye as an exact match of the original colour. This is made possible by the fact that, as suggested by Young in 1807 and proved experimentally by Clerk Maxwell in 1855, all colour perception is the result of three fundamental colour-sensations, singly or combined in various proportions. If, therefore, a spectrally pure monochromatic colour, consisting of light of one extremely restricted range of wavelengths, stimulates all three of the colour-perceiving elements of the eye in a certain proportion, all that is necessary to reproduce that colour with complete perfection, so far as the eye is concerned, is to reproduce the stimuli it causes. This can be done by mixing, in the right proportions, three lights each of which separately affects one of the three colour-sensitive elements of the eye, and it may even happen

## Colour Photography : Three-Colour Processes

that none of these three lights includes the spectrum colour that their combination appears so precisely to duplicate.

### *Additive Methods.*

The simplest approach to the problem of reproducing a colour is by seeking to provide each of the colour-sensitive elements of the eye with its own separate stimulus. That this procedure will work was demonstrated by Clerk Maxwell, when he showed that by projecting three separate circles of coloured light, one blue, one green, and one red, white light was produced at a point where they all overlapped. Further, yellow was seen when the red and green circles overlapped, magenta was formed by adding red to blue, and cyan-blue (blue-green) when blue was added to green. The tints of these composite colours could be varied over a wide range by altering the relative proportions of the constituent lights.

If a coloured object is photographed three times, using in turn red, green and blue filters, each plate will bear a record of the amount of one of these three primary colours present in the subject. If a positive is made from each negative, and these are projected in register, each from a separate lantern, and if further each positive is illuminated by light of the colour by which its negative was taken, the picture seen on the screen will be in full colour.

Though the results given by this procedure can be as nearly perfect as those by any colour process yet developed, there are obvious difficulties and inconveniences. The same effect can be produced by making all three records on one plate through colour filters of microscopic size intermingled in close juxtaposition, each being too small to be seen individually. This is the basis of all the mosaic screen, or "screen-plate," processes.

Their method of working is simple. If an object reflecting only pure red light is photographed, the plate is unaffected behind the blue and green elements, which absorb red light, but developable behind the red elements of the mosaic or "réseau." On development and subsequent reversal to a positive, each of the blue and green elements is blacked out by a deposit of silver, but behind the red elements there is no deposit. On looking through the plate, the only colour seen is red.

If the colour photographed is more complex, involving all three colour-elements of the plate for its duplication, varying degrees of opacity are produced behind the three sets of

## Colour Photography : Screen-Plates

colour-screens, so that in viewing appropriate proportions of the total light are allowed to pass each. These, blended by the eye, reproduce the original colour.

### *Commercial Screen-Plate Processes.*

The Lumière Autochrome, the first commercially successful additive screen plate, and now obsolete, was typical of such systems. Three equal portions of potato-starch grains were dyed respectively red, green and blue-violet. The dyed grains were then mixed together and the mixture dusted on a glass plate covered with a tacky coating. The surplus grains were dusted off and those adhering to the glass flattened out under great pressure, producing a mosaic of microscopic colour filters. Upon this mosaic a panchromatic emulsion was coated, and the resulting plate exposed in the camera with the mosaic towards the lens, and reversed to a natural colour transparency in the usual manner.

An exposure of approximately  $\frac{1}{15}$  of a second was required at  $f/1.9$  in midsummer sunlight. This plate was considered by many to be the most satisfactory screen-plate from the point of colour rendering, despite its relatively slow speed. It was withdrawn from the market in 1937 and replaced by "Lumicolor"—the same type of réseau coated on sheet film, and by "Filmcolor"—a roll film version. The former required a lens filter in addition, but the latter was used without filter.

The Agfa screen-plate also had an irregular mosaic made up of grains of coloured resin, applied to the glass plate in a manner similar to that used for the Autochrome plate, and in practice required rather less exposure.

The mosaic in the Dufaycolor film is made by printing a greasy ink resist on a blue-dyed cellulose-ester base, and first bleaching and then dyeing the interspaces green. The lithographic printing of the greasy resist is then repeated at an angle, followed by bleaching of the interspaces and dyeing them red. This produces a geometrical mosaic of blue and green squares separated by red lines—roughly one million colour elements to the square inch.

The Finlay plate, now obsolete, also had a geometrical mosaic, the individual elements being, however, of larger size than the Dufaycolor. It had the advantage that the mosaic colour screen was independent of the actual photographic negative. After the latter was developed, any number of colour positives could be made from the negative by the normal methods of lantern slide making—the monochrome positives



## Colour Photography : Subtractive Methods

being bound up in register with a mosaic colour screen for viewing.

*Dufaycolor.*—Dufaycolor, the British additive process, has been considerably improved in the last few years. It is available in roll film, 35 mm. film for miniature cameras, and in sheet film of the standard sizes. While the roll film material was originally sold for use without a filter, the latest material must be used with a filter appropriate for the particular light. The special photoslood emulsion has been discontinued. A daylight filter is supplied free with each roll of film, but can be changed if required for one to suit any of several types of artificial light. Processing, which is quite simple, is carried out either by the manufacturers (through a dealer) or by the consumer. The processing procedure consists in a first development in a solvent type of developer, a bleach to dissolve away the blackened silver, a clearing bath to remove the brown stain produced by the bleach, a second exposure to light for about a minute at about 18 in. from a 100-watt lamp, a redevelopment in the first developer to blacken the re-exposed silver, and a final hardening and washing.

In addition to the normal roll film and sheet film emulsions, two others are available, known respectively as "Process Medium" and "Process Hard." These are appreciably slower than the standard emulsion, but have a somewhat higher contrast. Thus, "Process Medium" is occasionally used in the studio when a slightly higher contrast than normal is required. For the reproduction of water-colours, colour prints and the like, "Process Hard" will usually give the better results. Processing of the "Process Medium" and "Hard" materials is very similar to that of the normal material.

### *Subtractive Methods.*

While the screen-plate processes have proved very popular, and have the great advantage of simplicity in processing, they have their disadvantages too. Firstly, the screen or *réseau* has to be made up of discrete elements which become visible, as grain or pattern, on enlarging, and secondly, the transparencies produced absorb a good deal of light. Even assuming perfect dyes, they must absorb at least two-thirds of the spectrum even at a point in the picture that is nominally "white" (no silver deposit). An average good transparency absorbs between 70 per cent. and 80 per cent. of light, calling for very high-power projection lamps if large pictures are to be shown.

## Colour Photography : Subtractive Transparencies

More transparent pictures, free from réseau pattern, can be had by subtractive methods. Instead of starting with darkness, and the building up three independent colour-stimuli, one for each of the colour-sensitive elements of the eye, a subtractive process starts with full white light, affecting all three elements to the full. Each of the three stimuli is then cut down to the required level by interposing the right amount of a dye—one for each colour—between the eye and the source of white light.

A little consideration will show that for this process to work three requirements have to be satisfied. Firstly, three dyes are needed such that each absorbs one of the three fundamental colours—blue, green and red—to which the eye is sensitive, passing the other two. Secondly, three superposed layers, one of each dye, will be needed. And thirdly, variations in the depth of tint of each dye will be required to give the many colours of a natural object; that is, the actual images, one to each layer, will have to be made of dye. There is no place in this scheme for the silver deposit used in screen-plate processes to block out light of unwanted colours.

### *Subtractive Transparency Processes.*

Fischer and others, in Germany and elsewhere, proposed the manufacture of triple-layer films, each layer being made sensitive to one of the primary colours. Thus the top layer could be made sensitive only to blue and violet (the old "ordinary" type of emulsion), the middle layer sensitive to green, and the bottom layer sensitive to red. If all three emulsions were made so thin that their total thickness did not appreciably exceed that of a single-coated film, then such a triple film could be used in a camera to produce the necessary analysis of the coloured image into its three primary components. If now these three images were developed as negatives, turned into positives by the well-known reversal process, and the positive images in turn converted into the complementary colours, namely, yellow, magenta, and cyan, the coloured sandwich so produced should give a satisfactory reproduction of the colours of nature.

This will be understood if we consider a simple coloured pattern such as the Union Jack. If this is photographed on such a tri-pack film, the blue portion of the image will register on the top layer, the red on the bottom layer, and the white in all layers, for white light contains all three coloured components. If now this film is developed as a negative and

## Colour Photography: Subtractive Transparencies

reversed into a positive, then we shall have clear spaces in the top layer where the blue image appeared, clear spaces in the bottom layer where the red was registered, and clear spaces in all three layers where the white images appeared. Thus the finished film, when held up to the light, will be clear or white, throughout, in the position of the white crosses. There will also be a clear space in the cyan layer where the red image appeared, so that between our eye and the light we shall have yellow and magenta dye, the yellow absorbing the blue, and the magenta the green, allowing red light only to reach our eye. In the top layer there will be clear spaces where the blue image appeared, with magenta and cyan dye in the line of sight, absorbing the green and yellow respectively, permitting only blue to reach the eye. The same reasoning will indicate how all other colours in the spectrum are produced by this method.

In practice, while it is not difficult to produce an emulsion sensitive only to blue and violet, an emulsion sensitive only to green is most difficult to produce, although the normal orthochromatic emulsion, which is sensitive to blue and green, is available. If we introduce between the top two layers of the sensitive film, during manufacture, a yellow dye (which can be removed during processing), this will absorb any blue light going beyond the top layer, thus allowing only the green and red to reach the lower two. An orthochromatic emulsion can therefore be used in the second layer, and owing to the absorption by the yellow dye of the blue element, will record only the green, for this emulsion is not sensitive to red. It is quite practical to make a further emulsion sensitive to blue and red with a negligible green sensitivity, and this is therefore used for the bottom layer, recording only the red, as any blue is already absorbed.

The next big problem is the conversion of the reversed layers into the appropriate complementary dyes. Fischer proposed to do this by incorporating in each layer certain chemical substances which would react with a suitable developer to produce coloured dye-products in proportion to the silver being produced. Such chemicals to produce yellow, magenta, and cyan dyes were known and suggested in Agfacolor patents, but were not immediately applied commercially, for on the one hand there was great difficulty in preventing the dye-products wandering from one layer to another, and on the other hand there was a tendency for the sensitising of one layer to affect that next to it. For example, the bottom layer

## Colour Photography : Kodachrome : Agfacolor

tended to react with the middle layer, producing a red sensitivity.

*Kodachrome*.—Mannes and Godowsky, working with the Eastman Kodak organisation, succeeded in overcoming certain practical obstacles in connection with these three-layer films, with the result that Kodachrome, first of all in 16 mm. cine size and later in 35 mm. still camera film, was placed on the market in 1936. In Kodachrome, the three before-mentioned layers are used, with the yellow filter layer (which disappears during processing) between the top two layers. In the original Kodachrome process, after exposure in the camera, the three layers were developed as a negative and bleached in the usual way, and were then immersed in a dye-coupling developer which deposited cyan dye in direct proportion to the silver densities being developed. The top two layers were then bleached, re-developed in a dye-coupling developer to produce magenta in the top two layers in proportion to the silver images, after which the top layer only was bleached, and re-developed in a developer which deposited yellow dye in the correct proportion. At this stage we had the three colours accompanied by a developed silver image. This was dissolved away, leaving only the three dye images.

In practice this method was elaborate, requiring continuous machine processing, with carefully timed immersions in many baths. This was particularly necessary in the case of the bleaching. Later the process was considerably modified, the present method being to give the second exposure through the back of the film with red light, which affects only the red sensitive layer, which can then be dye-coupler developed to produce the necessary cyan image without affecting the other two layers, after which an exposure to blue light will affect the top layer, which in turn can then be colour-developed to produce the required yellow. White light can be used to expose the remaining middle layer, which is then treated in a magenta-forming dye coupling bath. The abolition of the carefully timed slow progressive bleach has considerably simplified processing and has made practicable the handling of various sizes of sheet film as well as continuous lengths. Kodachrome is available in three different types—one for daylight, one for tungsten (3200°K) and one for photoflood.

*Agfacolor*.—By 1937 the Agfa organisation had solved many of their initial problems, and placed on the market Agfacolor Neu, in which Fischer's original idea of incorporating colour formers in the respective layers had been made practical,

## Colour Photography : Ansicolor : Kodacolor

means having been found to avoid wandering of the dyes. Such a structure made the processing of the film a much less complicated matter, for once the three layers had been developed as a negative, the film could be exposed to light, and immediately given a second development in a developer containing one of the reducing agents such as di-ethylparaphenylenediamine, which reacts with the colour formers to produce the three necessary dyes simultaneously, each in its own layer. After this it was only necessary to bleach the blackened silver associated with both the non-colour-coupled negative image and the colour-coupled positive image, when the plain fixing bath would dissolve away the bleached silver, leaving only the dye image. Agfacolor is made in both daylight and tungsten emulsions.

*Ansicolor.*—Patent rights in these German inventions were held in the United States by the Agfa-Ansco Corporation, which in pre-war days was German-controlled, and in 1944, when the German interests had been eliminated after the outbreak of war between the U.S. and Germany, the Ansco organisation placed on the market a similar film under the name of Ansicolor, together with kits of chemicals for consumer processing. This film was made available not only in sub-standard cine sizes, but also in 35 mm., the popular No. 20 size roll film, as well as in sheet film up to 8 in. by 10 in. or more. Formulae for consumer processing of this film have also been published, utilising readily obtainable chemicals. The reducing agent used in the colour developer is Dicolamine, a proprietary product supplied only by the Ansco Corporation, but Percy W. Harris (*Miniature Camera Magazine*, January, 1947) has shown that a concentrated solution of di-ethylparaphenylenediamine with sodium bisulphite, or 2-amino, 5-di-ethylaminotoluene monohydrochloride with sodium bisulphite can be substituted for the Dicolamine. Ansicolor is supplied in both daylight and tungsten emulsions.

*Kodacolor.*—In 1942 the Eastman Kodak Co. introduced Kodacolor, a negative-positive colour process designed for the production of colour prints on paper. This film, which has had a considerable success in the United States, is sold in the popular roll film sizes, but not in 35 mm., for which Kodachrome is available. In Kodacolor, the speed of which is comparable with that of the ordinary or regular black-and-white roll film, processing is carried out by the manufacturers, the processed film being a colour negative, with light and shade reversed as in black and white negatives, and with the

## Colour Photography : Ektachrome, Ektacolor, Ilford Colour

colours of nature reproduced as their complementaries. Prints are made by automatic machines (see section on colour prints).

*Ektachrome*.—In 1946 Eastman Kodak Company announced Ektachrome (in two emulsions), a subtractive reversal transparency film of the well-known three-layer type; but, unlike Kodachrome, incorporating colour-formers in the emulsions, thus facilitating processing and enabling this material to be processed simply by the consumer. Whereas in Agfacolor and Ansco color the colour-forming chemicals are distributed throughout the emulsions and react directly with the reduced silver, in the case of Ektachrome the colour formers are distributed throughout the emulsions in minute closed-in resinous granules, which are penetrable by the by-products of development, so enabling the dyes to be formed; these dyes, however, confine themselves to the interior of the granules. The processing of this film has to be carried out by the consumer, as the makers offer no processing service. Kits of chemicals in dry form are provided, and processing consists of a first development, which produces a black negative image in all three layers, a hardening bath, exposure to light, colour development, bleaching, and fixing. The formulae for these chemicals have not been published. The film is available in the No. 20 size, and in sheet film up to 8 in. by 10 in.

*Ektacolor*.—In 1947, Eastman Kodak Company announced Ektacolor, which unlike Ektachrome, is designed to produce a colour negative for the subsequent production of positive colour prints. In this negative, not only are light and shade reversed (as in a normal black-and-white negative), but the colours themselves appear as complementaries, e.g., blue appears as minus blue, or yellow; green as minus green, or magenta; and red as minus red, or cyan. A particular feature of Ektacolor is that the imperfections of the dyes used are to a large extent corrected by automatic masking produced during processing, which is carried out by the consumer, and not by the manufacturers. A further reference to this process will be found in the section devoted to colour prints.

*Ilford Colour*.—Ilford Colour was announced by Ilford Limited in 1947. This is a subtractive colour transparency process on 35 mm. stock, processed by the manufacturers. At the time of going to press, few details have been published regarding it and supplies are not yet available to the public, although specimens have been shown from time to time.

## Direct Prints in Colour

### *Subtractive Printing Processes without Separation Negatives.*

The high degree of light absorption inherent in the additive processes makes it impracticable to print the three-colour réseau on a paper base and produce pictures in colour by reflection, but the subtractive processes, on the other hand, give images transparent enough to make this possible. At first thought it might seem simple to coat a paper base with the three layers described under the heading of subtractive transparency processes and to produce colour prints of good quality by projecting transparencies on to such a coating, and by reversal processing to obtain what is required. Unfortunately, the chemicals used in processing are liable to affect the paper base, and although this difficulty has now been overcome (see Kodacolor), a simpler and more efficient method was introduced in 1941 by the Eastman Kodak Co. under the title of "Minicolor Prints" (a title which has since been changed to "Kodachrome Prints").

*Minicolor.*—In this process a three-layer coating very similar to that used with Kodachrome is applied to an opaque white cellulose acetate base, the colour transparencies are projected on this, and processing carried out by a method very similar to that used for Kodachrome transparencies. At first introduced in only two standard sizes (2-diameter and 5-diameter enlargements from 35 mm. Kodachrome frames), the service has now been extended to larger sizes and to portions of the frames. The results so obtained are very pleasing, and appear to be done on a polished card similar in appearance to the material used for playing cards.

*Kotavachrome.*—A very similar process with the name "Kotavachrome Prints" was simultaneously introduced for making prints from the larger cut film Kodachrome. In making these Kotavachrome prints a masking process is introduced, so as to improve the rendering. Kotavachrome prints are now known as "Kodachrome Professional Prints."

*Printon.*—In 1945 the Ansco Corporation placed on the market Ansocolor Printon, a subtractive colour-print process similar in principle to Minicolor, i.e., consisting of the three layers coated on opaque white cellulose acetate base, the emulsions used being very similar to those of the same company's Ansocolor transparencies. Processing of Printon is done by the consumer, with the aid of readily available kits of chemicals, the formulae for which have also been published.

## Direct Prints in Colour

Owing to the comparative simplicity of the processing of Printon, processing services are offered by a large number of firms for the benefit of those who do not wish to do their own.

*Kodacolor*.—As mentioned in the section on transparency processes, Kodacolor was introduced by the Eastman Kodak Co. in 1942 as a roll film which is processed by the makers to a colour negative. From these colour negatives the makers produce colour prints on paper, using special emulsions of the tri-pack form, incorporating colour formers in their respective layers. These colour-formers are contained in water-insoluble resinous granules, uniformly distributed through the emulsions. The by-products of development from the silver grains penetrate the resinous granules and form inside them the appropriate minus colours, thus avoiding the difficulties which are found if an attempt is made to coat the normal type of Kodachrome on a base. The finished prints, which are pleasing to the eye, have not yet the same quality as that given by those processes using the white cellulose acetate bases. All Kodacolor prints are of the same width, as they are produced in automatic machines on a continuous band of paper  $2\frac{3}{4}$  in. wide, the length of the finished print being, of course, determined by the proportion of length to width of the negative. The processed film is returned by the makers to the customer through his dealer in the usual wallet, in one side of which are placed the colour negatives for subsequent use, and in the other the colour prints.

*Gasparcolor*. A very interesting subtractive print process, examples of which have been shown from time to time in the United States, but which so far has not been successfully commercialised, is known as Gasparcolor. This also uses opaque white cellulose acetate as a base, on which the customary three emulsions are coated. In this case, however, the emulsions are not only sensitive to their respective colours, but have the complementary dyestuffs already incorporated in them. If the unexposed and unprocessed Gasparcolor sheet is brought into the light it appears black, owing to the superimposition of yellow, magenta, and cyan dyes in the three layers. White light falling on the surface of the Gasparcolor material has the blue component absorbed by the yellow dye, the green by the magenta, and the red by the cyan, so that none of the white light is reflected back to the eye. If an unexposed sheet of Gasparcolor has a normal colour transparency projected on to it, the emulsions will effect the necessary selection, and the processing, instead of adding



## Colour Photography : Exposure

colour, bleaches it out where required. Thus, blue light will affect the yellow dyed layer, and the processing will remove the yellow dye from this layer where the blue light has acted. If now the finished print is brought into white light, only the green and red components will be absorbed by the magenta and cyan layers, the blue light being reflected back to the eye from the white base. In the same way other colours are produced by selective absorption and bleaching out of the minus colours from the appropriate layers. Gasparcolor is much too slow to be used in a camera in the normal way, although prolonged exposures in a camera have produced very good results. Its field would appear to be, in the main, reproduction of colour prints by projection.

*Ektacolor Prints.* A big step forward in the simplification in the making of colour prints on paper was announced in 1947 by the Eastman Kodak Co. in conjunction with Ektacolor, which, as explained on page 135 produces a colour negative. In the Eastman Kodak Wash-off Relief system (now replaced by the Dye Relief system), separation negatives are printed on silver bromide emulsions coated on a thin celluloid base, dyed up, and the dye transferred by imbibition to the paper. In the Ektacolor print process, the colour negative is printed successively on to three panchromatic emulsions on thin celluloid bases, the first being made through a red filter, the second through a green, and the third through a blue-violet. These are then processed and dyed up for transferring as before. By the use of a colour negative and panchromatic reliefs exposed through filters, the necessity for separation negatives is obviated.

### *Exposure for Colour.*

Those photographers who do not wish to master the details for processing their colour transparencies can nowadays confine their activities to the exposing of the material only, since processing services by the manufacturers and others are available. Such services have led to a very considerable increase in the use of colour films by amateur photographers, and the only difficulty which nowadays they must still contend with is the estimation of the correct exposure.

In monochrome photography there is a very wide range of exposures which can be given to any particular subject without impairing the quality of the result, and the more casual variety of "snapshot" photography owes much of its popularity to this latitude.

## Colour Photography on Paper

In colour photography, however, exposures must be judged very exactly indeed if a first-class result is to be obtained. It should also be borne in mind that the present reversal colour films are only about one-third of the speed of the popular slow pan films, or one-twelfth of that of the superspeed types. Although exposure guides in the form of tables are issued with each type of colour film, these will in general be found only of real value in straightforward subjects which can easily be classified. In those subjects which do not fall easily into the classifications listed a photo-electric exposure meter is invaluable as a guide to exposure, while the quality of the results obtained even from average subjects is higher when such a meter is used in preference to tables. Since, however, the efficiency of such items as camera shutters, meter sensitivity and lens transmission varies quite appreciably from instrument to instrument, the speed ratings for any particular brand of colour material given by its manufacturer, or by the maker of the meter, should be taken as a first approximation only. The photographer should therefore calibrate his own equipment by a series of trial exposures, based in the first instance on the given speed rating.

Colour transparencies must be viewed by transmitted light, and viewing devices which enable this to be done without inconvenience are marketed in several forms for either daylight or artificial light viewing. The ideal way to view transparencies is, however, by projection in a darkened room. Care must be taken not to overheat the slide, as the dyes used will fade on prolonged exposure to heat or bright light. Occasionally the overall colour of a transparency can be improved by after-treatment, depending upon the particular process; alternatively, the film can be bound up in contact with a sheet of lightly-tinted Cellophane of colour complementary to the overall hue it is desired to subdue. Dufaycolor is best projected by means of a light corrected by a filter or otherwise so as to give an approximation to daylight colour temperature, but the subtractive processes are all made to give best results when projected by the aid of normal tungsten projection bulbs.

### COLOUR PRINTS ON PAPER.

Most colour printing processes require three negatives of the subject, exposed either simultaneously or in rapid succession through the three primary colour filters. The practical difficulty of obtaining these negatives has been one of the

## Colour Photography on Paper

greatest drawbacks to the subtractive processes of colour photography.

*Successive Exposures.* The simplest way is to use an ordinary camera and expose three plates in succession, each through its appropriate filter. This method demands that even under ideal lighting conditions the subject remains still for at least 20 seconds. Nevertheless, the majority of separation sets are made in this manner, which is, of course, the method used by the process engraver in preparing his screen negatives from flat copy colour originals.

*Repeating Back on an Ordinary Camera.* A repeating back is a dark-slide holding three panchromatic plates in front of each of which is a colour filter. The three exposures are made by moving the back over, by hand, between each exposure and the next, and the minimum time required for open-air work is approximately 7 seconds under midsummer conditions (Autotype Back). The back can also be arranged to bring each plate into position by gravity fall, being operated by an antinous release (Uvachrom Back). The total exposure in this case is less than with the hand-operated back, but not to an important extent.

*Automatic Repeating Back (Vivex).* In this instrument, the three plates, loaded side by side in one dark-slide, each behind its appropriate filter, are brought into the exposure position by clockwork mechanism. The controls are set to the desired exposure ratio and on pressure of the antinous release the three exposures follow each other in rapid succession, the overall exposure being of the order of  $1\frac{1}{2}$  to 2 seconds.

*One-Exposure Cameras.* In these, all three plates are exposed simultaneously, the light from the lens being divided up inside the camera by an arrangement of prisms or mirrors which divert appropriate fractions of the light on to the three plates. With such cameras, snapshots and flashlight instantaneous exposures are possible.

A properly made one-shot camera is an expensive instrument, and so far they have been of interest chiefly to professional photographers. The Bermpohl camera (Germany), Barker Devin (U.S.A.) and Vivex camera (England) are typical commercial models. All make use of mirror reflectors rather than prisms, the reflectors consisting either of very thin optically worked glass or pellicles in the form of collodion membranes. In order to ensure that each negative receives its appropriate fraction of the light entering the lens, the surface of the reflectors are partially metallised—usually with

## Colour Photography on Paper

aluminium deposited from the vapour of the metal produced by cathode discharge in a high vacuum.

*Separation Negatives.* By whatever method the three exposures are made the object is to obtain three negatives of the subject whose contrast is identical. These negatives are usually identified by including in the subject as a reference chart a grey scale and patches of yellow, red and blue colour. The appearance of the patches on each negative enables the colour in which the negative is to be printed to be identified, while the grey scale provides a means of comparing the contrast in each negative. It is obvious that panchromatic negative material must be used, but all types are not equally suitable, and each manufacturer usually makes definite recommendations as to which of his products are suitable for the purpose. The filters required are listed as "tricolour filters."

Generally speaking, it will be found that even when the correct filter factors (*q.v.*) are used, the blue filter record will be of lower contrast than the other two for equal times of development, and it is necessary, therefore, to give extra development to the blue plate to bring the contrasts into line.

*Subtractive Printing Processes (using Separation Negatives).*

*Three-Colour Carbon.* The simplest tricolour printing process is three-colour carbon. The procedure is exactly as described under the carbon process (*q.v.*) except that special tricolour pigmented tissues must be used. These are supplied by the Autotype Company of Ealing. The prints are developed on temporary supports and transferred into register on to the final paper support. Dufay tissue, produced by Dufay-Chromex, Ltd., is coated on a transparent base. By printing through this the first transfer is avoided. This carbon process is, however, only suitable for contact prints, and for amateur work has now been almost entirely superseded by Carbro (*q.v.*).

*Carbro.* Materials for this process are supplied by the Autotype Company of Ealing, who also issue complete working instructions.

*The Wash-off Relief Process.* The modern Wash-off Relief process sponsored by the Eastman Kodak Company and now being replaced by the improved Eastman Kodak Dye Relief process, is a development of earlier imbibition processes which, although frequently described in detail in works on colour photography, are no longer practised by serious workers. In its revised form (materials for which are issued by Kodak Ltd.)

## Colour Photography on Paper

the separation negatives are enlarged on to a yellow-dyed silver bromide emulsion coated on a thin celluloid base. Exposures are made through this base, and the yellow dye confines light action to the regions in contact with the base. The exposed film is developed suitably and, without fixing, the developed image is then bleached.

After bleaching, the film is treated with warm water, whereupon all the gelatine except that in the immediate neighbourhood of the original silver image washes away, leaving a gelatine relief image on the surface of the celluloid. The three relief images are soaked in dye solutions obtained from Kodak Ltd., and then each in turn is briefly rinsed in very dilute acetic acid and squeezed on to water-swollen gelatine coated paper, which has been previously hardened.

The dyestuff transfers from the relief to the mordanted paper, where it is rendered insoluble, and the picture is complete when all three images have in turn been transferred into register on the support. The transfer takes several minutes to accomplish, and the sandwich is preferably placed in a copying press during the process.

*Chromatone.* This process, which has not been revived since the 1939-1945 war, is typical of a large number which have been proposed wherein silver images of positive prints from the separation negatives are chemically toned to the appropriate colour before being assembled in register. Moreover, as with Wash-off Relief, the success of Chromatone was due to the fact that the sponsors marketed suitable material for carrying out a process which, in its principles, has been known for many years. The nature of the Chromatone toning baths has not been published, but the materials, including the special collodion stripping paper on which the part images must be printed, were obtainable from the Defender Division of the Du Pont organisation of Rochester, New York.

*Duxochrome.* This German process was used both on the Continent and to some extent in the United States up to 1939. As in the Eastman Wash-off Relief process, exposure in Duxochrome printing was made from negatives through a transparent support on to a silver bromide emulsion. This emulsion, however, already contained in the form of water-insoluble pigments one of the three subtractive colours, and after development in a tanning developer the colour sheets were placed in warm water, when the untanned gelatine washed away, leaving a relief image. The three reliefs were then transferred to a single support as in the Carbro process.

*Vivex.* Vivex was a system of making colour prints on paper from separation negatives, and was used by the majority of professional colour photographers in England who offered colour prints on paper to their clients. The process resembled in outline the Carbro process, but working details of the Vivex system were not issued, as a part of its success lay in the fact that all the operations were carried out in a specially equipped factory in London. The company operating this system ceased its activities in 1939 on the outbreak of war.

Fuller details of all these processes will be found in *Making Colour Prints*, by Jack Coote (Focal Press).

**Colour Screens.** See FILTERS ; also SAFE LIGHT.

**Colour Sensitising.** See COLOUR-SENSITIVE EMULSIONS.

**Colour-sensitive Emulsions.** The early plates were almost completely insensitive to any but blue and violet light, and in consequence gave photographs in which coloured objects were quite wrongly reproduced. A yellow flower would be rendered practically black on the print, as would any object of a fairly pure red colour. Grass and leaves in a landscape were shown far too dark, and in portraiture the tiny bloodvessels under the skin, and any such minor blemishes as freckles, were grossly exaggerated, giving a most unflattering rendering of the sitter's skin texture. Blue objects, even if they appeared dark to the eye, were liable to print very light, as did the blue of the sky, which consequently merged with the clouds into a plain white area.

The sensitivity to various colours of a non-colour-sensitive emulsion is compared in Fig. 1 with that of the average human eye. The boundary between black and stippled portions shows the sensitivity of the eye to light of different wavelengths, while the boundary between white and stippled portions shows the sensitivity of the emulsion. For a strictly correct representation in the photograph of the visual brightness of colours, the two curves should be parallel throughout their length.

That non-coloursensitive plates, used for everyday photography, do not give results so far from the truth as to be unrecognizable is due to the fact that natural colours are seldom, if ever, pure. Even a bright yellow or deep red object reflects *some* blue light, though it may be very little ; though such an object may be rendered far too dark, it is at least not shown as completely black.

## Colour-sensitive Emulsions

The discovery that the addition of a dye to a photographic emulsion confers on it sensitivity to the portion of the spectrum absorbed by the dye was made in 1873 by Vogel, and by 1884 dry plates sensitised to green and named "orthochromatic" were commercially available. In these early plates, however, the green sensitivity was low compared with the sensitivity to blue, so that the latter still preponderated heavily, and there was no great advantage in using the new plates unless special means were used to check the effect of blue light. This was done by placing a deep yellow filter (see FILTERS) over the lens and lengthening the exposure—often by as much as forty times. In this increased time the green light could have its due effect, and the blue light, greatly cut down by the filter, did not cause over-exposure. As the plates of that date were initially slow, exposures were thus made very long indeed, but satisfactory rendering of all colours up to green and yellow-green became possible.

In later years extensive research has produced sensitising dyes far more effective than the early ones in conferring sensitivity to green and yellow green, so that the sensitivity to these colours of a modern orthochromatic plate is hardly short of its sensitivity to blue. Fig. 2 shows a sensitivity curve typical of the "ordinary" modern roll film (that sold at the lowest price) and of many orthochromatic plates, and comparison of this with Fig. 1 shows the very considerable improvement brought about by dyes sensitising as far as 5900 A.U. With such emulsions a yellow filter of quite

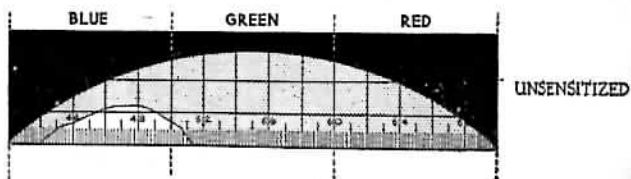


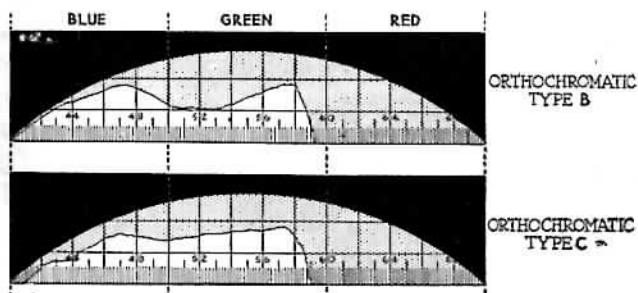
FIG. 1.

moderate depth is sufficient to compensate for the remaining excess of sensitivity to blue, and the increase in exposure necessitated by the filter is only of the order of five to eight times.

Still further improvement is shown in the curve of Fig. 3, typical of the average "chrome" film (Verichrome, Selo-chrome, Sensichrome, Isochrom, Ultrachrome, etc.), and of

## Colour-sensitive Emulsions

some of the most recent orthochromatic plates. Not only is the sensitivity to yellow-green increased, and that to blue decreased, but the dip in sensitivity at about 5200 A.U. shown in Fig. 2, and very much more marked in the early orthochromatic emulsions, has almost entirely disappeared. With these more highly orthochromatic emulsions a still paler yellow filter, increasing exposure only some three or four times,



FIGS. 2 and 3.

is fully adequate to give pleasing colour-rendering of all colours but red and to retain clouds in landscapes.

As an orthochromatic emulsion is insensitive to red, it will reproduce as black any object of a pure red colour, but to set against this it can be handled and worked in a darkroom illuminated by a pure red light (see SAFELIGHT). Sensitivity to red, however, can quite readily be conferred by the use of suitable dyes, and a plate sensitised to red in addition to green and yellow-green is called *panchromatic*, being sensitive to all visible colours. Panchromatic plates were introduced last century, but their use was almost entirely restricted to special purposes—photographing spectra, paintings, furniture etc.—until about 1920, when their popularity began to grow rapidly. Panchromatic roll films were introduced before 1930, and by 1935 were widely used by amateurs of all grades of skill. As development is nowadays done in a tank in any case, the need for handling panchromatic material (unless desensitised) in complete darkness, or by an exceedingly dim green light, is no longer considered a disadvantage.

Owing to the preponderance of red and yellow in artificial light, panchromatic material is much faster to such light than either orthochromatic or non-coloursensitive material of equal

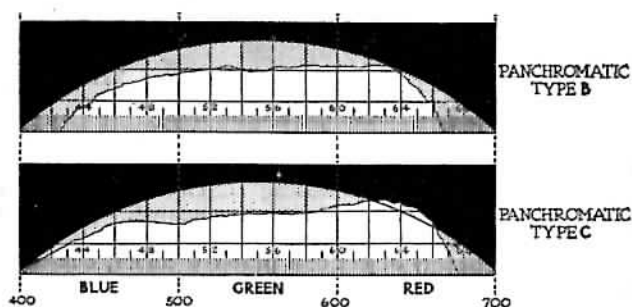


## Colour-sensitive Emulsions

daylight speed. The fastest plates and films are therefore almost all panchromatic, though many slower panchromatic emulsions are also available.

Compared with orthochromatic material, a panchromatic film or plate has a less excessive sensitivity to blue. This implies that for equal colour-correction a less deeply-tinted yellow filter is required, and less increase of exposure is needed even with the same filter. These two factors together mean that in all work involving the use of filters a panchromatic film is in effect considerably faster than an orthochromatic film of equal rated speed, and so requiring, without filter, the same exposure.

At the time of writing two types of panchromatic emulsion are in common use. One, known as "ortho-panchromatic"



FIGS. 4 and 5.

or "recte-panchromatic," is so adjusted as to give, without a filter, the closest possible approach to a correct reproduction of colours in monochrome. The sensitivity to blue, however, still remains excessive in most cases, and a yellow filter of moderate depth has to be used for the most truthful results. This type of emulsion is in no case of the highest speed, and is generally found among the fine-grain films of moderate speed (up to about 28° Sch. in most cases). Fig. 4 gives a curve showing the sensitivity of an emulsion of this class to light of different wavelengths, and the extent to which it differs from the sensitivity of the eye.

In Fig. 5 is shown a similar curve for a panchromatic emulsion highly sensitised to red. The curve is typical of the hypersensitive panchromatic emulsions used for the very fastest

plates and films, and the high red-sensitivity renders them very suitable for work in artificial light. Photographs taken in theatres, cabarets, and the like are almost invariably taken on an emulsion of this kind. The high proportion of red in artificial light makes the colour-rendering of these films, which even by daylight reproduce red too light, distinctly untruthful. For correct rendering, a yellow-green filter, absorbing red as well as blue, is needed for daylight work, while for artificial light (half-watt or photoflood) a blue-green filter is required.

See also **FILTERS, SAFELIGHT, and DESENSITISING.**

**Colour-Sensitometer.** Abney's colour-sensitometer in its simplest form consisted of a series, or row, of coloured glasses, and a stepped sector-disc which rotated rapidly in front of these glasses; so controlling the light that the visual luminosity of each coloured pane, considered as a window, was equal. Photographed on a truly orthochromatic plate all the windows would make equal impressions on the emulsion.

The modern method of estimating the colour-sensitivity of an emulsion is by means of a wedge spectrogram (*q.v.*). By the addition of suitable filters the curve shown may be shaped to almost any form, true orthochromatism being achieved when the spectrogram of emulsion and filter together take the form of the curve of visual luminosity. The adjustment of filter to emulsion may be made by calculation from a knowledge of the sensitivity curve of the emulsion and the transmission-curve of the filter, or by direct measurement of the combination.

**Colour-Temperature.** The composition of the light emitted by a glowing body (a lamp filament or a gas-mantle) depends on temperature, becoming more bluish and less yellowish as the temperature is raised. A lamp is said to give light of colour-temperature  $3,000^{\circ}$  A (see **ABSOLUTE TEMPERATURE**) if its light matches in composition that of a theoretically perfect radiator raised to that temperature. Colour-films are balanced to give correct colour-rendering when used with light of one particular colour-temperature; for light of any other colour-temperature a correcting filter must be used. For example, Kodachrome Type A (for artificial light) is balanced for a  $3,400^{\circ}$  source, while daylight Kodachrome is balanced for  $5,400^{\circ}$  A.

The following table gives the colour-temperature of typical light-sources used in photography :—

60-w. half-watt lamp	. . . . .	2,509° A.
100-w. " " "	. . . . .	2,865° A.
500-w. " " "	. . . . .	2,960° A.
1,000-w. " " "	. . . . .	2,990° A.
Standard photoflood	. . . . .	3,444° A.
Average flashbulb	. . . . . about	3,900° A.
Mean midday sunlight	. . . . .	5,400° A.
Overcast sky	. . . . . up to	6,800° A.
Hazy sky	. . . . . about	8,000° A.
Clear blue sky	. . . . . from	10,000° A.
		to 25,000° A.
Sunrise or sunset	. . . . . as low as	2,000° A.

See also LIGHT.

**Coma.** Spherical aberration of non-axial rays. (See LENS.)

**Combination Printing.** Term applied to the production of a print from two or more negatives—*e.g.*, a landscape from one, a figure from a second, and clouds from a third.

An outline of the method employed when printing by enlargement is given under ENLARGING (*q.v.*) ; the following notes refer chiefly to contact printing.

### *Printing in Clouds.*

The clouds chosen must have been photographed under conditions of lighting similar to those by which the landscape was taken ; if clouds are lit from the left, and the landscape from the right, the falsity of the combined print will be self-evident.

First, the sky portion of the landscape negative, if it does not print white, must be rendered opaque by blocking out (*q.v.*). When the landscape has been sufficiently exposed, the negative is removed and replaced by the cloud negative, so that the required cloud-form comes over the blank sky. This is easy where a printing out paper, showing a visible image, is in use ; with gaslight or bromide paper pencil dots at the edge of the print must be used as a guide to the position of the skyline.

The necessary exposure for the cloud portion is now given, the landscape part of the print being shielded from further light. Where the skyline is level, or has a simple outline, a mask cut out of brown paper can be pinned on the outside of

## Combining Lenses

## Concentrated Solution

the frame to cover the landscape. The junction between sky and land will be unnoticeable provided that the light used for printing is sufficiently diffused to prevent the edge of the mask from casting a sharply-defined shadow.

When printing on a development paper of any type, the exposures required for the two negatives must be independently determined in advance by means of test-strips.

For a full treatment of the subject, refer to *Photographic Skies*, by David Charles.

**Combining Lenses.** See SUPPLEMENTARY LENSES and LENS FORMULÆ.

**Composite Portraiture.** The late Sir Francis Galton, by throwing faint images of a succession of accurately-adjusted prints (or negatives) on the same part of an ordinary sensitised plate, obtained resultant images which give a pictorial average of all the constituents. Racial characteristics are brought out in a remarkable way in the composite photograph.

**Composition.** A term denoting the grouping of the materials of a picture so as to form a pleasing and harmonious whole. While the photographer does not possess the wide powers of composition available to the artist working with brush or pencil, he can in some cases at least adjust the relative positions of the objects portrayed so as to make a whole that "composes well." In other cases the photographer must compose largely by selection, but variations of lighting and of view-point place in his hands a wider power than many amateurs realise. (See PICTORIAL COMPOSITION.)

**Concave, Concavo-Concave, Concavo-Convex Lens.** See LENS.

**Concentrated Acid.** An acid in a form in which it is practically devoid of added water (conc. sulphuric or nitric acids), or in which the amount of added water is a minimum. Concentrated hydrochloric acid, which is a saturated solution of the gas HCl in water, is covered by the latter definition.

**Concentrated Developer.** For formulæ for concentrated developers, see paragraphs on Chlorquinol, Glycin, Metol-hydroquinone, and especially Paraminophenol, in article on DEVELOPMENT.

**Concentrated Solution.** Properly a solution in which the proportion of the dissolved substance is high. Sometimes

## Condenser

rather misleadingly used when "saturated solution" (*q.v.*) is meant. (See SOLUTIONS AND SOLUBILITIES.)

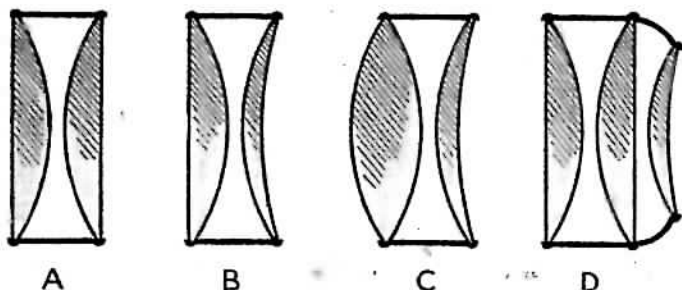
**Condenser.** A large lens, usually imperfectly corrected, used to collect or concentrate light upon a limited area. Photographically, the chief use of a condenser is in an enlarger or projector. (See ENLARGING for details of its use in this connection.)

A condenser may consist of a single thick lens, but danger from cracking as a result of heat from the illuminant makes it preferable, in most cases, to use two thinner lenses. The commonest form consists of two plano-convex lenses arranged as at A, which shows the type of condenser most often used in enlargers. For miniature enlargers, however, a single-lens condenser does not need to be so thick as to involve danger of cracking, and so is often preferred.

The Herschel condenser shown at C, in which the meniscus lens is placed next the light and the double convex lens next the negative or slide, is also sometimes encountered, particularly in projectors. The intermediate form B, using a meniscus next the light and a plano-convex lens next the slide, is occasionally used for projection with long-focus lenses.

The triple condenser D, consisting of a normal condenser as at A with the meniscus lens of a Herschel condenser added on the side next the lamp, is often met in small projectors, and has the advantage that it allows the lamp to be brought up closer to the condenser, so increasing the volume of light collected and giving a brighter image on the screen.

In an enlarger a diffused light-source is almost always used, so that the optical excellence of the condenser is of no importance. In projectors, however, it is essential that the image



## Enlarging

operations of adjusting size of image, focusing, changing negatives, and all the other small adjustments incidental to practical enlarging are rendered much easier by the ready accessibility of all parts of a vertical enlarger.

Electric light, usually in the form of an opal (not pearl) bulb, is almost universally used, a well-ventilated metal lamp-house serving to enclose all light. The negative, in some form of carrier providing for easy interchangeability of negatives, lies below the lamp. Even illumination is provided in the more inexpensive enlargers by means of diffusing screens of ground or opal glass between lamp and negative, but although the results obtained in this way can be completely satisfactory, so much light is wasted that exposures tend to be long. More expensive enlargers therefore employ a *condenser*, which is a lens or system of lenses so designed as to direct all light falling upon it through the negative and on towards the lens. By this means the illumination of the negative is made brilliant as well as even.

Below the negative is placed the lens, the function of which is to project a sharp image on to the paper on the base of the enlarger. In all modern instruments a highly-corrected anastigmat lens is used; often arrangements are made to use the camera lens for this purpose. A focusing movement of some kind is a necessary part of the enlarger, for even if the lens used is in a focusing mount, the range of movement is not sufficient for enlarging.

*Using the Enlarger.* To make an enlargement, the negative is placed in the carrier and the projector-head raised or lowered till the projected image is of about the right size on the baseboard. It is then accurately focused. The action of focusing alters the size of the image somewhat, and it may be necessary to re-adjust the height of the head and re-focus. When the image is both sharp and of the right size, the light in the enlarger is switched off, and a piece of bromide paper is laid on the baseboard in the correct place to receive the image. The positioning of the paper may be controlled by using a masking frame (*q.v.*), by having on the baseboard a card marked out with rectangles of the standard sizes of bromide paper, or by other means. Alternatively, the light in the enlarger may be left on and a cap of orange glass put over the lens. This allows the projected image still to be seen, while cutting out all light to which the paper is sensitive; the image itself then serves as a guide when placing the paper. The cap, if used, is next removed, and the paper is exposed

## Enlarging

by switching on the light for the correct time. The paper is then removed and developed like any other bromide print. (See BROMIDE PAPER.) As in bromide printing, exposures are best determined by preliminary experiment with a small test-strip.

*Automatic Focusing.* Some more elaborate vertical enlargers are equipped with a mechanical linkage which moves the lens towards or away from the negative as the projector head is raised or lowered, thus keeping the image permanently in focus on the baseboard. To change the size of picture, all that is necessary is to raise or lower the head. The advantage conferred by this in speed and convenience is considerable, but the presence or absence of this movement is without influence on the final result.

When adding a masking frame to an enlarger of this type, or dispensing with a frame for which the automatic focusing is adjusted, it is useful to know whether the decreased or increased distance between paper and lens will affect definition perceptibly. To determine this, multiply together the thickness of the masking frame and the focal length of the lens, and independently multiply the distance of the lens from the paper and the  $f$ -number of the stop to be used. Inches are to be used as the unit throughout. If the latter product is more than 100 times the former one, the loss in definition can be tolerated; if it is more than 200 times as great, the loss in definition will be quite undetectable.

The diameter of the circle of confusion is given by the formula  $c = fd \div nD$ . The meanings of the symbols are evident from the above.

*High Magnification.* When it is required to make an unusually large print, or a print of normal size from a portion of the negative, it may be found that even with the projector head at the top of the upright the projected image is not large enough. Practically every manually-focused enlarger is so constructed that the projector-head can be turned round on the upright, when the projected image is no longer thrown on to the baseboard, but past it. The image is then received on a temporary support—e.g. a stool or chair—placed at a lower level than the baseboard. The arrangement is admittedly inconvenient, but serves well enough for occasional use. Attention is drawn to the fact that some enlargers equipped with automatic focusing cannot be used in this way, but are limited in magnification to that obtainable with the projector-head at the top of the upright.

## Enlarging

The maximum magnification that can be obtained with the projector-head at the top of the column can be quickly estimated by measuring the distance from lens to baseboard. Divide this distance by the focal length of the lens, and subtract *one* from the answer. The result is the magnification obtained. (See MAGNIFICATION.)

### *Horizontal Enlargers.*

With one or two exceptions, vertical enlargers for amateurs are only made for use with electric light. Where this is not

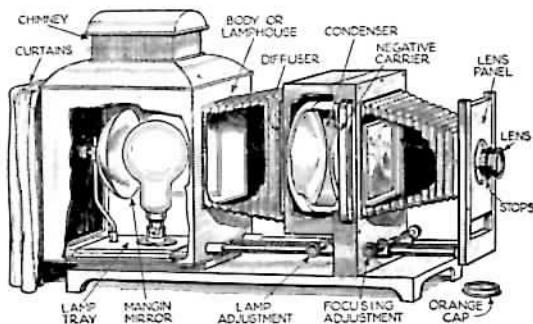


FIG. 2. Showing the construction of a typical horizontal enlarger.

available, it is in almost all cases necessary to use a horizontal enlarger, most models of which have a lamp-house roomy and well-ventilated enough to take illuminants such as incandescent gas, a spirit-vapour lamp, or acetylene.

In order that adequate ventilation may be ensured, the lamp-house of a horizontal enlarger generally has a large light-trapped cowl, and the back is often left open except for a black curtain. In front of the lamp-house, and joined to it by light-tight telescopic tubes or bellows, are the condenser and negative-carrier, mounted as one unit. The lens-panel comes in front of this again, with a rack-and-pinion focusing to vary the negative-to-lens distance. Bellows are used here again to keep in stray light.

One of the advantages of the horizontal enlarger is the opportunity it affords for the use of highly-concentrated light-sources such as the electric arc, a projection lamp, or a "Pointolite" enclosed tungsten arc. A powerful light such



## Enlarging : Optical Principles

as this, sent through negative and projecting lens in a directed beam from a condenser, makes it possible to use slow paper, even when enlarging from a dense negative, without exposure being unduly prolonged.

Various types of easel have been devised for use in conjunction with a horizontal enlarger ; all consist of a vertical board to which the paper is pinned, this being fitted with a heavy base to enable it to stand upright. In all but the cheapest models the easel folds backwards to allow the paper to be attached after focusing without risk of moving the base.

If it is preferred not to deface the surface of the easel and the corners of the prints with pin-marks, the paper may be attached with surgical tape in the manner suggested in Fig. 3. See also **JELLY FOR ENLARGING EASEL.**

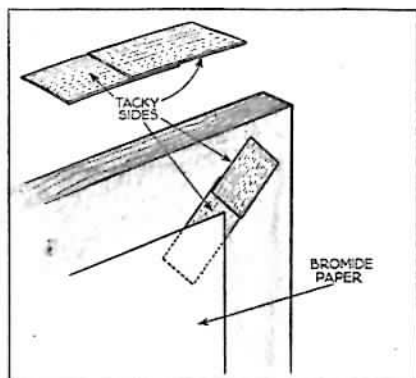


FIG. 3. Showing the use of surgical tape to attach the bromide paper to the easel. The paper is readily peeled off after exposure, and the tape may be moved to any part of the easel as required.

### *The Optical System of an Enlarger.*

The optical system of a horizontal enlarger is shown in the diagram of Fig. 4, from which it will be at once seen that the duty of the condenser is to direct all light falling on it through the lens. In effect, this means that it forms at the lens an image of the light-source. If this image is formed elsewhere, light will be lost and the illumination will be uneven. Since the lens-to-negative distance has to be changed each time the enlarger is re-focused for a different magnification, the position of the light-source has each time to be readjusted so as to bring its image back on to the lens again.

In passing, an interesting type of design in which lamp-adjustment can be altogether avoided is worth noting. If the condenser is larger than the negative, lamp and lens can be left fixed at a position giving even illumination, focusing for different magnifications being carried out by moving the

## Enlarging : Optical Principles

negative to and fro along the beam of light converging on the lens.

In the case of an enlarger of the ordinary design, it is evident that the adjustment of the whole system depends on the magnification (*q.v.*) in use. The ratio of the length of the projected image to that of the corresponding image on the negative is the same as the ratio of the distances *Z* and *X*.

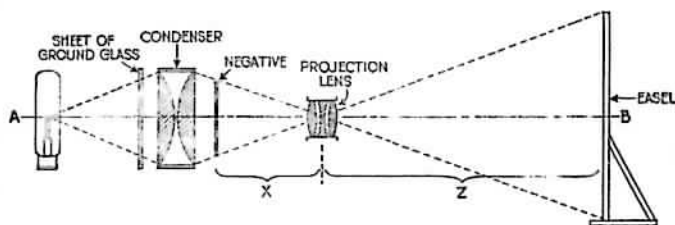


FIG. 4.

The exact values of these distances, which are called *conjugate foci* (*q.v.*) depend on the focal length of the lens in use. For a magnification of *m* diameters using a lens of focal length *f* they are :—

$$X = \frac{(m + 1)}{m} f.$$

$$Z = (m + 1) f.$$

The figures obtained for *X* and *Z* will be in the same units (inches, centimetres, or millimetres) that were used to express the focal length of the lens.

Values of *X/f* and *Z/f* are given for a number of different magnifications in the table on the next page ; by multiplying the figures given for the magnification desired by the focal length of the lens in use, the distances *X* and *Z* can be found for any practical case. Ready-made figures for certain fixed values of magnification are given in the smaller table for lenses of the six most commonly-used focal lengths.

With the distance *X* determined, it at once becomes possible to work out the distance from the condenser at which the light must be placed to ensure that the whole of the light passes through the lens.

The distance from the node (*q.v.*) of the condenser to the lens is the sum of *X* and the distance of the negative from the node of the condenser. Calling the sum of these two distances *D*,

# Enlarging : Optical Principles

## TABLE OF CONJUGATE FOCI.

<i>m.</i>	<i>N/f.</i>	<i>Z/f.</i>	<i>m.</i>	<i>N/f.</i>	<i>Z/f.</i>
1.0	2.00	2.0	5.0	1.200	6.0
1.1	1.909	2.1	5.2	1.192	6.2
1.2	1.835	2.2	5.4	1.185	6.4
1.3	1.769	2.3	5.6	1.179	6.6
1.4	1.715	2.4	5.8	1.172	6.8
1.5	1.667	2.5	6.0	1.167	7.0
1.6	1.625	2.6	6.2	1.161	7.2
1.7	1.588	2.7	6.4	1.156	7.4
1.8	1.557	2.8	6.6	1.152	7.6
1.9	1.526	2.9	6.8	1.147	7.8
2.0	1.500	3.0	7.0	1.143	8.0
2.2	1.455	3.2	7.5	1.333	8.5
2.4	1.417	3.4	8.0	1.125	9.0
2.6	1.384	3.6	8.5	1.118	9.5
2.8	1.357	3.8	9.0	1.111	10
3.0	1.333	4.0	9.5	1.105	10.5
3.2	1.312	4.2	10.0	1.100	11
3.4	1.284	4.4	11	1.091	12
3.6	1.278	4.6	12	1.083	13
3.8	1.264	4.8	13	1.077	14
4.0	1.250	5.0	14	1.072	15
4.2	1.238	5.2	15	1.067	16
4.4	1.228	5.4	16	1.063	17
4.6	1.218	5.6	18	1.056	19
4.8	1.208	5.8	20	1.050	21

## LENS-PAPER AND LENS-NEGATIVE DISTANCES IN INCHES.

FOCAL LENGTH OF LENS.	MAGNIFICATION IN DIAMETERS.										
	1	2	3	4	5	6	8	10	12	15	20
3.5 cm. (1.38 in.)	2.76	4.14	5.51	6.90	8.27	9.65	12.4	15.1	17.9	22.0	29.9
	2.76	2.07	1.84	1.72	1.65	1.61	1.55	1.51	1.49	1.47	1.45
5.9 cm. (1.97 in.)	3.94	5.90	7.87	9.85	11.8	13.8	17.7	21.6	25.6	31.5	41.4
	3.94	2.95	2.62	2.46	2.36	2.30	2.21	2.16	2.13	2.10	2.07
7.5 cm. (2.95 in.)	5.20	8.85	11.8	14.75	17.7	20.6	26.6	32.5	38.4	47.2	62.0
	5.20	4.42	3.94	3.69	3.54	3.43	3.32	3.25	3.20	3.15	3.10
10.1 cm. (4.14 in.)	8.26	12.4	16.5	20.7	24.8	29.0	37.2	45.5	53.7	66.1	86.9
	8.26	6.20	5.50	5.17	4.96	4.84	4.65	4.55	4.48	4.41	4.35
15.6 cm. (5.21 in.)	10.6	15.9	21.2	26.6	31.9	37.2	47.9	58.5	69.0	85.0	111.5
	10.6	7.95	7.07	6.65	6.38	6.20	5.98	5.85	5.75	5.66	5.58
19.0 cm. (5.90 in.)	11.8	17.7	23.6	29.6	35.4	41.4	53.1	65.0	76.8	94.5	124.0
	11.8	8.85	7.85	7.40	7.08	6.90	6.64	6.50	6.40	6.30	6.20

## Enlarging : Optical Principles

then if the focal length of the condenser is  $F$ , the distance of the light source from the other node of the condenser will have to be  $\frac{D F}{D - F}$ .

*Example.* We are enlarging a quarter-plate negative to whole-plate, using a lens of focal length  $5\frac{1}{2}$  ins. The focal length of the condenser is 5 ins., and the negative is 3 ins. from one node. What are the distances  $X$  and  $Z$ , and how far should the light be from the condenser?

Enlarging  $4\frac{1}{4} \times 3\frac{1}{4}$  to  $8\frac{1}{2} \times 6\frac{1}{2}$  is two diameters. Under  $m = 2$ , we find  $Z/f = 3.0$  and  $X/f = 1.5$ . The lens-paper distance  $Z$  will therefore be  $3 \times 5\frac{1}{2} = 16\frac{1}{2}$  ins. and the lens-negative distance  $X$  will be  $1.5 \times 5\frac{1}{2} = 8\frac{1}{4}$  ins. The distance  $D$  from lens to condenser will be 3 ins. more than  $X$ , or  $11\frac{1}{4}$  ins. From the last formula, the lamp-condenser distance will have to be  $\frac{11\frac{1}{4} \times 5}{11\frac{1}{4} - 5} = \frac{56\frac{1}{4}}{6\frac{1}{4}} = 9$  ins. from the other node.

These two fundamental formulæ are useful when the focal length of lens and condenser are known, but are not very readily applicable, as they stand, to the design of the optical system of an enlarger. Although design formulæ of various kinds can be calculated, their precise form depends on the conditions that have to be fulfilled.

The choice of the lens is a simple matter ; all that is needed is that it should be capable of covering the negative to be enlarged from. It should of course, be an anastigmat, and its focal length may conveniently be about equal to the diagonal of the negative. The lens from the camera, if detachable, will in all cases be found perfectly suitable.

It is now universally considered desirable that the lens used in an enlarger should be treated to prevent internal reflections. (See COATED LENSES.) The effect of this is to reduce the amount of stray light scattered into the darker parts of the projected image, thus giving a print of improved quality and tonal gradations in the highlights. The extent of the improvement brought about by using a coated lens depends a good deal on the character of the negative ; if this is soft and has much the same density in all parts (*e.g.*, an open landscape subject) the improvement is small. But with a negative having both some fairly dense areas and some areas of nearly complete transparency (*e.g.*, a portrait taken against a black background) the improvement is usually very marked indeed. To obtain the full benefit of the elimination of lens-reflections,

## Enlarging : Optical Principles

other possible sources of scattered light should also be eliminated. Special attention should be paid to the prevention of reflections from the sides of the focusing tube, bellows, etc., that lie between lens and negative.

It is usually convenient to have the light as far away from the condenser on one side as the lens is on the other, so that the condenser is at the centre of the optical system. With the usual type of condenser, this arrangement has the further advantage that aberrations in the condenser are then at a minimum. The lens-negative distances for the largest and smallest magnifications likely to be required can be found as above; if the mean of these is taken and the proposed condenser-to-negative distance is added, half the result gives a convenient focal length for the condenser. With the lens in its mean position, the light will then have to be at a distance from the condenser equal to twice its focal length. If the light is sufficiently diffused, it may not need to be moved for various magnifications, in which case the position just mentioned will be the most favourable to even illumination at different magnifications; with an undiffused or slightly diffused source of light some movement either way must be allowed for. Once the focal length of the condenser is settled, the formula above will enable the required range of movement to be found.

By choosing a condenser of rather shorter focal length than that found by the above means, the light-efficiency will be increased, resulting in shorter exposures, and the range of movement required for the light will be decreased. Greater accuracy in positioning the light will, however, be required, and the lamp will have to be brought a good deal nearer the condenser, as application of the formula above will show. Care must be taken not to bring it too near, or there may be danger of cracking the condenser-lenses. It must throughout be remembered that calculated lamp-condenser or negative-condenser distances are not to be measured from the surface of the condenser, but from its nodes. In most cases a close enough approximation to this is had by regarding the distances worked out as to be measured from the centre-line of the condenser—i.e. from half-way through its thickness.

The ability to work out these distances in the way shown is essential in any case where an attempt is made to design an enlarger and assemble it from bought parts, but in practice the final adjustments are always made by trial and error. After the image has been focused to the required size, the negative is withdrawn from the carrier and the light moved until the

## Enlarging : Optical Principles

disc of light on the easel is of even brightness. A disc brighter at the top than at the bottom means that the light is too low ; in general, the light requires to be moved up and down, or from side to side, towards the more brilliantly illuminated side of the projected disc.

By this means the light is manœuvred on to the axis of the optical system, but still the illumination will only be even if the condenser-lamp distance is correct. If the disc is brighter at the centre than at the edges, the lamp is too far from the condenser ; if it is darker at the centre, it is too near. When the adjustment of the lamp is finally correct, the negative may be returned to the carrier and the enlargement made.

Unless the very maximum of light is wanted, it is usual to dispense with the need for all this adjustment by diffusing the light to some extent. This blurs, and so enlarges, the image of the light-source thrown by the condenser to an extent sufficient to make it possible to cover, by a single adjustment of the light, the range of magnifications usually needed in practice. Diffusion may be introduced either by placing one or more sheets of ground glass in the position indicated in Fig. 4, or by replacing the point source of light by one of large dimensions such as an opal bulb. It is by adopting this latter illuminant that the vertical enlarger described above is enabled to dispense with any need for adjusting the position of the light.

### *Condenser versus Diffuser.*

As the light in a condenser enlarger is directed towards the lens, any light scattered out of its original path in passing through a particular point of the negative will fail to reach the image. This loss of light is additional to any loss due to absorption of light by the negative at the point considered. In an enlarger using diffused light, absorption by the negative is the only factor concerned ; the projected image is therefore less contrasty. An enlargement made with diffused light has the same contrast as a direct contact print on the same grade of paper.

The increase of contrast due to scattering when enlarging by directed light is called the Callier effect, after the first investigator of the phenomenon. It is quite large in some cases ; recorded measurements on one particular negative gave a contrast-range (ratio of extreme opacities) of 32 to 1 by diffused light, rising to 570 to 1 by the directed light of a condenser enlarger with a point source and no diffusion. It is

## Enlarging : Optical Principles

quite usual to find that the use of directed light doubles the contrast range ; the increase will obviously depend largely on the character and density of the silver deposit in the negative, as well as upon the amount of diffusion, intentional or otherwise, in the lighting system.

When using fully directed light any scratch or surface-marking on the negative, including the pencil-marks of retouching and the limits of the area covered with retouching medium, show up very clearly indeed on account of the light that all such surface irregularities must scatter ; graininess is enhanced for the same reason. It is to avoid the emphasizing of these accidental defects that fully directed light is now practically never used.

It is often asserted that a condenser enlarger gives sharper definition than one using a diffuser ; this is not the case, as the sole function of either is to illuminate the negative evenly and brightly. The sharpness of the enlarged print depends entirely on the lens and its adjustment. It is the increased contrast given by the condenser enlarger that is often mistaken for increased sharpness.

### *Diffusing Systems.*

A small negative can be illuminated sufficiently evenly simply by placing close behind it an opal bulb of large size. For larger negatives a diffuser, consisting of a sheet of opal glass, is usually interposed between lamp and negative. It should be noted that the diffuser must be of larger size than the negative in order that it may be "seen" behind the margins of the negative from the point of view of the lens. (Compare Fig. 4, where the condenser is shown as rather larger than the negative for the same reason.)

Generally it is necessary to use several lamps to ensure even illumination of the diffuser ; similar results, however, may be obtained by means of a single lamp and a series of mirror reflectors suitably disposed. Extra diffusion may also be had by using two opal glasses, spaced apart by about an inch, in place of one.

Often there is an excess of light in the centre of the projected image, at a point corresponding to the direct line joining lens and lamp. To darken this patch to the level of the rest of the field, the tip of the lamp may be obscured. If two diffusers are used, that nearest the lamp may have discs of a semi-transparent material such as tracing paper cemented to it. A single disc may suffice, or a small pile of discs of graduated

## Enlarging: Constructional Points

diameters, the largest being applied first and the smallest last, may be found more effective. Or ground-glass may be used for the first diffuser, this being varnished round the edges to increase its transparency, and darkened with pencil at the centre.

*Mercury-Vapour Lamps.* The mercury-vapour lamp, which consists of a glass tube through which passes an arc between mercury electrodes, is widely used in trade houses and professional dark-rooms. The tube is generally bent into the form of a "W," thus presenting so large a radiating surface that but little diffusion is needed to get even illumination. It is particularly suitable for use with comparatively large negatives, and has the advantage that as it consumes little current it gives but little heat. But with some chlorobromide papers, including such papers as Plastika and Multigrade, the mercury-vapour lamp may be found to give very flat prints.

### *Constructional Details and Accessories.*

Viewed from the position of the lens, the condenser in a correctly-adjusted enlarger appears brilliantly luminous over its whole surface. It acts, in effect, as a large light-source immediately behind the negative, from which it is evident that it must have a diameter not less than the diagonal of the negative. In practice a slightly greater diameter is desirable, because the negative is placed in the beam of light at a point where it is converging towards the lens.

To combine the necessary short focal length with the large diameter required, a condenser is generally made up of two plano-convex lenses, mounted in a cell with their curved surfaces inwards and practically in contact. Such a combination is sometimes called a "double condenser." (See CONDENSER.)

With a horizontal enlarger a support for the paper is required. Though the wall may be used, this involves moving the enlarger bodily when the degree of magnification is changed, and it is therefore more convenient to provide an easel for the paper. This consists simply of a vertical board, framed to prevent warping, and mounted on a suitable foot or base. In a permanent installation, the easel may be mounted so as to slide along a horizontal bed to which the enlarger is also attached, thus ensuring that the paper is always at right angles to the axis of the lens.

With a horizontal enlarger the degree of enlargement obtainable is limited only by the size of the room used, or by



## Enlarging : Constructional Points

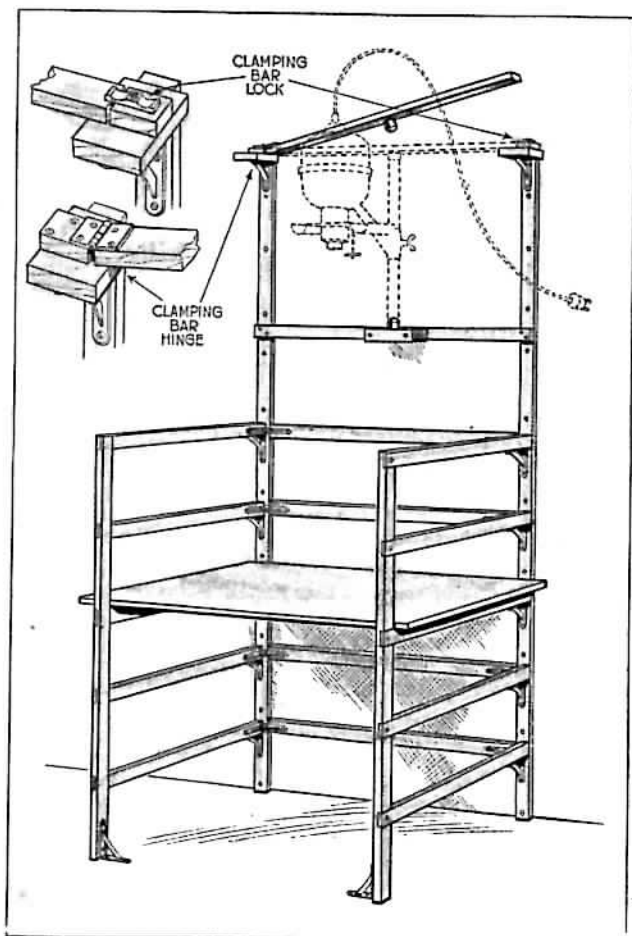


FIG. 5. Suggested stand for a vertical enlarger. Upright and head are instantly detachable for storage, and the movable baseboard allows for any degree of enlargement. Successive runners should be spaced by a distance just less than the range of movement of the head on the upright. Rigid construction is essential. 2 x 1 in. wood, re-inforced with stout angle brackets, is suitable. The whole is screwed to wall and floor as indicated.

## Enlarging : Constructional Points

the length of the bed along which the easel runs. Where large prints are likely to be wanted frequently from a vertical enlarger the upright may be detached from the base and attached by brackets to the wall. A movable shelf, sliding on to a series of supports spaced apart by a distance a little less than the range of movement of the head on the upright, may be fitted below it to take the paper. Such an erection allows the full distance from top of upright to floor, or any desired part of this distance, to be used without the need for any make-shift supports. The accompanying sketch (Fig. 5)

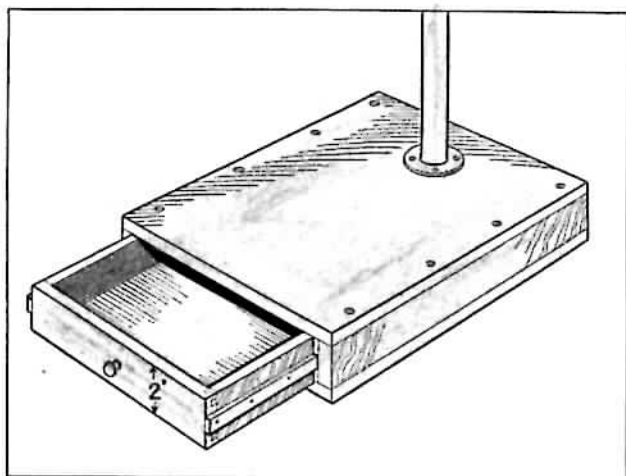


FIG. 6. A drawer built below the baseboard of a vertical enlarger is particularly convenient for storing papers in a small or makeshift dark-room. (See also DARK-ROOM).

will make clearer the kind of construction envisaged. The suggestion of Fig. 6 is also well worth noting.

Focusing the projected image is sometimes difficult, especially when the negative is dense or the magnification considerable. A simple magnifier is usually not very helpful as if powerful enough to be of value it, and the user's head, come between lens and image, so cutting off the light. A focusing negative (dense black with a pattern of clear lines, fogged film or plate with scratches cut through emulsion) is serviceable as providing something clear, bright, and definite

## Enlarging : Constructional Points

to focus on ; but with an insufficiently accurately made enlarger these may be little guarantee that the negative to be enlarged, when substituted for the focusing negative, will occupy the same plane with sufficient precision. This point should be most carefully checked before deciding to rely on a focusing negative.

A reflex focusing magnifier is in most cases preferable. It consists of a mirror, placed at an angle, that reflects light from the lens on to a ground glass screen which is viewed through a magnifier. The design must be such that the distance from lens to screen, *via* the mirror, is equal to that from lens to the baseboard on which the device stands. To be serviceable, the focusing screen must be of very finely ground glass. The chief virtue of these reflex focusers is that the visual brilliance of the projected image is greatly enhanced.

As the lens and focusing movement of an enlarger are practically identical with those of a camera, any camera with rack-and-pinion focusing can be converted into an enlarger by fitting a lamp-house to it. The modern self-erecting camera with fixed extension is less easily adapted, as the focusing has too little range of movement. Experiment with the open camera will soon show the possibilities of any individual instrument, but the adaptation is in most cases best made by arranging a series of grooves or runners to provide alternative positions for the negative carrier. The grooves should be spaced apart at a distance a little less than the available focusing movement of the lens.

### *Fixed-Focus and Daylight Enlargers.*

*Fixed-Focus Enlargers.* A fixed-focus enlarger generally consists of a box with a dark-slide for the bromide paper at one end and a negative carrier at the other. A lens is fixed between the two on a septum so placed as to give sharp focus (see table of conjugate foci on p. 252). Most such enlargers are intended for use with daylight, and so have no lamp-house. Owing to the brilliance of daylight, a cheap single lens, well stopped down (about  $f/22$  to  $f/32$ ), is fast enough to give reasonably short exposures, and at such a small stop gives very acceptable definition. These simple enlargers are quite cheap.

*Enlarging by Daylight.* If a room is darkened by means of a shutter blocking up the window, a hole to take the back of a camera may be made in the shutter. With a window facing north, and a camera with adequate focusing movement, perfectly satisfactory enlargements can be made at all times

## Enlarging : Pictorial Control

of day. Even illumination can be secured by using sky light reflected from a white card placed outside the window at an angle of  $45^{\circ}$ . Owing to its variability, daylight is not a very satisfactory illuminant. With the arrangement described, or with a fixed-focus enlarger used by daylight, it is desirable to use an actinometer (see EXPOSURE METERS) to control exposures.

### *Determining Exposures when Enlarging.*

Various methods of determining exposure in enlarging have been suggested, but most depend on estimating, by photo-cell meter or otherwise, the total amount of light passing the enlarger lens. Such methods can never be more than a rough guide, as they ignore the proportion of light to shade on the negative. Sufficient accuracy is only obtainable by making independent measurements of the brightness of highlight and shadow in the projected image. Several photometers, of grease-spot type, have been designed for this work, the brightness of the image being compared with that of an auxiliary lamp controlled by resistance or (better) by distance from the grease-spot. These measurements, used in conjunction with previous determinations of the exposure necessary to give (a) lightest perceptible grey and (b) a practically full black on the paper to be used, enable exact choice of paper-contrast to be made and accurate exposure to be given. For further details, see *Projection Printing* by Haynes, and *Perfect Print Control*, by Dutton, and two articles *Accurate Exposures for Enlargements* by Rooke (*A.P.* July 3 and 10, 1940).

### *Shading and Double Printing.*

A straight enlargement made from a negative without modification may be good, but in a very large number of cases improvements can be made by giving one or other part of the picture more or less exposure than the rest. Even without a filter, clouds, if any were present when the photograph was taken, are generally recorded on the negative, but in a majority of cases the sky as a whole prints too light for them to have their full effect.

A possible remedy for this is the use of a soft paper, but this usually flattens contrasts to an undesirable extent. It is almost always preferable to use the grade of paper suited to the subject as a whole, and to bring up the sky by extra printing. Separate test-strips, one for the landscape and one for the sky, will show what exposure each needs. That for

## Enlarging : Pictorial Control

the sky is usually rather less than double the exposure needed for the landscape.

The print is then given the shorter of the two exposures, after which the landscape is protected, by a piece of paper or card held between lens and sensitive paper, until the exposure for the sky is completed. If the skyline is simple, the straight edge of the paper will suffice as a mask. Held above the print, its shadow will be blurred so that no sharp line of demarcation between shaded and unshaded area will show. Diffusion of the edge can be further enhanced by moving it about a little during exposure.

For a more elaborate outline, if it cannot be matched nearly enough by simpler means, a mask may be cut. Support a piece of black or brown paper about 5 ins. above the base-board, and mark the skyline out on it in pencil. The image will be blurred, of course, but not so much so as to make it difficult to follow the outline. The mask is cut out, and though smaller than the image, its shadow will be a good fit on it if held at the height at which it was made.

Small areas can be darkened by cutting out from a piece of white paper a hole of the same shape as the area to be darkened, but smaller. The blurred image on the white paper mask serves as a guide when giving the extra exposure. If it is desired to decrease rather than accentuate the contrast in the highlights, it is often better to remove the negative from the carrier before giving this extra local exposure.

Lightening small areas can be done by means of a piece of card, or a tuft of cotton wool, impaled on a wire. If the latter is moved during the exposure its shadow will not show.

Clouds can be printed in, and other simple combination printing carried out, by similar means. The mask is cut as before, but both parts are kept. First the mask that covers the sky is used, fixing it in place some 5 ins. above the print and exposing through the landscape negative. Next the other half of the mask is brought up to the first, fitted to it, and pinned in place, after which the first half of the mask is taken away and the exposure for the clouds is made.

These notes are but suggestions; the variations and developments possible are endless.

### *Simultaneous Exposure and Development.*

A method of developing bromide paper during the exposure so that exposure actually depends upon the completion of development, has been suggested by F. J. Mortimer.

## Enlarging : Pictorial Control

The image is first focused on the easel as usual, but in this case the surface of the board is covered with white American cloth or white opal. The yellow glass cap is placed on the lens, and the bromide paper is soaked in developer for 2 minutes and then applied in the correct position to the enlarging easel. It will stick to the surface without further attention. The lens is then uncapped, and the exposure and development will proceed automatically together. If the negative is dense, or the exposure otherwise prolonged, fresh developer can be gently brushed on to the wet surface of the print from time to time with a camel-hair mop.

The progress of development is observed by covering the lens for a second or two with a piece of ground glass (ground yellow glass is best). When development is complete the print is simply stripped off and placed in the fixing bath.

It is to be noted that in this process the shadows, developing up comparatively early during the exposure, act as a kind of mask to check further exposure in the shadow areas. The gradation of a print exposed and developed together is therefore not the same as that of a print normally made. The extent to which the gradation is altered evidently depends on the relative rates of the two processes, and will therefore be controlled by temperature, the composition of the developer, the brilliance of the light in the enlarger, the stop used, and the degree of enlargement.

Much fuller control over the gradation of the print can be had by giving part of the total exposure required, developing to finality, completing the exposure, and developing again. This can be done by the method described, provided that the duration of the first part of the exposure is shorter than the time of appearance of the image. If this is not the case the paper may be exposed wet with water, sponged over with developer after the first exposure, and then, when development is complete, exposed further. To ensure registration it must of course remain on the easel or baseboard throughout. With a vertical enlarger the paper may be laid in a dish.

If the paper in use shows a tendency to fog or stain as a result of the prolonged exposure to air while wet with developer, the following developer should be tried :—

Potassium metabisulphite .	790 grs.	(45 gms.)
Caustic potash . . . .	790 ..	(45 gms.)
Glycin . . . . .	525 ..	(30 gms.)
Water to make . . . .	10 ozs.	(250 c.c.)

This may be diluted as required ; normal dilution is 1 part to 10 parts of water and a developer-improver (*q.v.*) should be added. If fog or stain are still encountered, reduce the metabisulphite to 22.5 gms. (395 grs.) and the caustic potash to 34 gms. (600 grs.)

### *Making Enlarged Negatives.*

For certain printing processes requiring daylight, or when a negative is too small to retouch, an enlarged negative may be made. For economy in material, the negative may be made by reversal, but most amateurs will probably prefer either to make a contact transparency and then enlarge from that to obtain the negative, or to make an enlarged positive from which the negative can be made by contact. The familiar processes of negative-making are here used throughout. The intermediate positive should have the characteristics of a negative so far as density and contrast are concerned ; that is, it should be much too dark when looked at as it lies in the dish, but should appear satisfactory when viewed by transmitted light. For both transparency and enlarged negative a slow plate or film should be used. During exposure under the enlarger, a piece of black paper should be placed between the plate or film and the easel to prevent reflection.

The enlarged positive is to be preferred to the contact positive in cases where the enlarging is being done to facilitate retouching, as in this case both positive and negative can be retouched if desired. In other cases neither method offers any appreciable advantage over the other.

**Enlarging Easel.** See ENLARGING, and JELLY FOR EASEL.

**Enprint.** Name given to a small enlargement, on paper  $4\frac{1}{2} \times 3\frac{1}{2}$  ins. in size, made from the whole of a miniature negative. They are supplied by all D. & P. firms at little more than contact-print prices.

**Episcope ; Epidiascope.** The episcope is an apparatus for projecting on to a lantern-screen images of opaque objects such as paper prints, postcards, coins, or medals. The principle is that of the ordinary projection lantern, except that the object to be projected, not being transparent, has to be illuminated from in front instead of from behind. Owing to the fact that a condenser cannot be used, the image is not brilliant unless the amount of light used is considerable. The

## **Equivalence, Chemical ; Calculations and Data**

projected image is reversed from right to left unless steps are taken to re-reverse it ; this is usually done by interposing a mirror or a reflecting prism at some point in the optical path.

An epidiascope is simply an episcopes that is equipped for projecting ordinary slides as well as opaque objects.

Plans for the construction of a simple episcopes will be found in *School-Made Diascopes and Episcopes*, published by the British Film Institute.

**Equivalence, Chemical ; Calculations and Data.** A chemist would define the equivalent weight of a substance as that weight of it which will combine with, or replace, one gram of hydrogen. The idea of equivalence, as between similar substances, is based on this definition. To take an example, 35.5 gms. of chlorine combine with 1 gm. of hydrogen to form hydrochloric acid, and 80 gms. of bromine combine with 1 gm. of hydrogen to form hydrobromic acid ; 35.5 gms. of chlorine are therefore said to be equivalent to 80 gms. of bromine, on the grounds that the substances are interchangeable in these proportions. It is of the greatest importance to note that equivalence in any one connection—in this case, in combining with hydrogen—implies equivalence (or interchangeability) in every other direction too. It follows that when any two substances combine together or react with one another, they do so in the proportions of their equivalent weights.

Nevertheless, no short instructions or tabulations of data can be sufficiently detailed to make anyone without a chemical training quite safe in determining equivalent quantities, for there are many cases where the equivalent weight of a substance may have different values according to the type of chemical reaction which it is undergoing. In combining with an acid, iron may have an equivalent weight of 28 (making a ferrous salt) or 18.7 (making a ferric salt), while when we consider the change from the ferrous to the ferric state, or *vice versa*, its equivalent is 56. Examples such as these could be multiplied considerably, but this one will serve as a warning that the layman needs to draw his conclusions with some reserve.

The observant will have noticed that the figures just given are related ; they are 56,  $56/2$ , and  $56/3$ . This simple relationship between the different equivalent weights that one substance can have arises from the fact that chemical reactions take place between atoms. The atom of iron is 56 times as



## Equivalence, Chemical ; Calculations and Data

heavy as that of hydrogen ; when iron displays an equivalent weight of 56 each atom of it is reacting with one atom of hydrogen (or its equivalent of some other substance). When the equivalent weight is  $56/2$ , or 28, each atom of iron is reacting with two of hydrogen ; when it is  $56/3$ , with three.

The ratio of the weight of an atom of an element to that of an atom of hydrogen is called the atomic weight of the element, and its equivalent weight is always related to the atomic weight in some simple manner, as in the case of iron just discussed. The following table gives the atomic weights of the more common elements with an accuracy sufficient for all ordinary photographic purposes.

TABLE OF THE MORE IMPORTANT ELEMENTS AND THEIR  
ATOMIC WEIGHT.

Name.	Symbol.	Atomic weight.
Aluminium . . .	Al . . .	27
Antimony . . .	Sb (Stibium) . . .	120
Arsenic . . .	As . . .	75
Barium . . .	Ba . . .	137
Bismuth . . .	Bi . . .	208
Boron . . .	B . . .	11
Bromine . . .	Br . . .	80
Cadmium . . .	Cd . . .	112
Cæsium . . .	Cs . . .	133
Calcium . . .	Ca . . .	40
Carbon . . .	C . . .	12
Cerium . . .	Ce . . .	140
Chlorine . . .	Cl . . .	35.5
Chromium . . .	Cr . . .	52
Cobalt . . .	Co . . .	59
Copper . . .	Cu (Cuprum) . . .	63
Fluorine . . .	F . . .	19
Gold . . .	Au (Aurum) . . .	197
Helium . . .	He . . .	4
Hydrogen . . .	H . . .	1
Iodine . . .	I . . .	127
Iron . . .	Fe (Ferrum) . . .	56
Lead . . .	Pb (Plumbum) . . .	207
Lithium . . .	Li . . .	7
Magnesium . . .	Mg . . .	24
Manganese . . .	Mn . . .	55
Mercury . . .	Hg (Hydrargyrum) . . .	200

## Equivalence, Chemical ; Calculations and Data

Name.	Symbol.	Atomic weight.
Molybdenum . . . .	Mo . . . .	96
Nickel . . . .	Ni . . . .	59
Nitrogen . . . .	N . . . .	14
Osmium . . . .	Os . . . .	191
Oxygen . . . .	O . . . .	16
Palladium . . . .	Pd . . . .	106
Phosphorus . . . .	P . . . .	31
Platinum . . . .	Pt . . . .	195
Potassium . . . .	K (Kalium) . . . .	39
Rubidium . . . .	Rb . . . .	85
Selenium . . . .	Se . . . .	79
Silicon . . . .	Si . . . .	28
Silver . . . .	Ag (Argentum) . . . .	108
Sodium . . . .	Na (Natrium) . . . .	23
Strontium . . . .	Sr . . . .	88
Sulphur . . . .	S . . . .	32
Tantalum . . . .	Ta . . . .	182
Tellurium . . . .	Te . . . .	127
Thallium . . . .	Tl . . . .	204
Tin . . . .	Sn (Stannum) . . . .	119
Titanium . . . .	Ti . . . .	48
Tungsten . . . .	W (Wolfram) . . . .	184
Uranium . . . .	U . . . .	238
Vanadium . . . .	V . . . .	51
Zinc . . . .	Zn . . . .	65

### *Chemical Formulæ.*

With a few exceptions, notably the metals, compounds are much more commonly met with than are elements. A compound consists of a combination of two or more elements, and since a compound can only be built up by combinations of whole numbers of atoms, its composition can be—and usually is—expressed by means of the symbols given in the above table. Silver chloride is built up, as analysis can readily show, from 108 gms. of silver to every 35.5 gms. of chlorine. That is, it consists of one atom of chlorine to each atom of silver. Its formula is consequently written  $\text{AgCl}$ , which formula, it is to be observed, implies the quantitative relationship just given. The "compound atom" (one atom of each element), which is the smallest unit of silver chloride, is known as a *molecule*, and the molecular weight is the sum of the weights of the atoms involved—in this case  $108 + 35.5$  or 143.5. Just as an element enters into chemical reaction

## Equivalence, Chemical ; Calculations and Data

in units of not less than one atom, a compound enters in units of not less than one molecule.

More complicated formulæ are similarly constructed by writing in juxtaposition the symbols for the elements involved ; silver nitrate is written  $\text{AgNO}_3$ , which means that it is built up of one silver, one nitrogen, and three oxygen atoms. Taken in conjunction with the atomic weights, the formula again gives the composition, by weight, of the substance. Note that the small subscript " 3 " applies only to the oxygen. To make it apply to symbols other than that immediately preceding it, brackets are introduced. Slaked lime, or calcium hydroxide, is represented as  $\text{Ca}(\text{OH})_2$ , meaning that two " hydroxyl " (OH) groups are attached to each calcium atom. The group itself may contain subscript figures, as in calcium nitrate,  $\text{Ca}(\text{NO}_3)_2$ , where two " nitrate " ( $\text{NO}_3$ ) groups are attached to the calcium atom in place of the hydroxyl groups. These subscript figures are only used when it is an atom, or a group incapable of separate existence, that is to be shown as present more than once in the formula ; where, as in the case of a double salt or a compound containing water of crystallisation, it is a complete molecule that is to be " multiplied," a full-size figure *precedes* the formula of the molecule in question. Crystalline sodium carbonate, for example, has the formula  $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$  ; to form the crystals ten molecules of water combine with each molecule of the anhydrous carbonate  $\text{Na}_2\text{CO}_3$ .

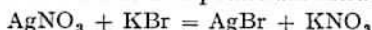
The formula is all that is needed to determine the equivalence between anhydrous and crystalline carbonate. The molecular weight of  $\text{Na}_2\text{CO}_3$  is  $23 + 23 + 12 + 16 + 16 + 16 = 46 + 12 + 48 = 106$ . That of water is  $1 + 1 + 16 = 18$ , so that in the crystals 180 gms. of water are combined with each 106 gms. of carbonate to make a total of 286 gms. Every 286 gms. of crystalline sodium carbonate therefore contains 106 gms. of the anhydrous carbonate ; if the latter is to be used in making up a developer the formula for which calls for crystals, 106 gms. of the anhydrous salt may be used for every 286 gms. of crystals prescribed. A similar analysis will show that the corresponding figures for anhydrous and crystalline sodium sulphite (formula of the latter  $\text{Na}_2\text{SO}_3 \cdot 7\text{H}_2\text{O}$ ) are 126 and 252 ; by a coincidence extremely convenient for photographers, these are precisely in the ratio of two to one.

### *Chemical Equations.*

A chemical equation shows, by means of the formulæ, what

## Equivalence, Chemical ; Calculations and Data

happens in a chemical reaction. Mixing a solution of silver nitrate with one of potassium bromide results in the formation of insoluble silver bromide and potassium nitrate, thus :—



Since one molecule of each substance is involved, we know that 119 gms. of KBr react exactly with 170 gms. of  $\text{AgNO}_3$ , leaving no unused excess of either. 188 gms. of AgBr and 101 gms. of  $\text{KNO}_3$  are formed. An equation of this type can be formulated for any reaction the course of which is known.

### TABLE OF FORMULÆ.

The following table gives the formula of most of the commoner substances used in photographic work, together with the molecular weight of each. Where water of crystallisation is shown, it is included in the molecular weight.

	Formula.	Molecular Weight.
Acetic acid. . . . .	$\text{CH}_3\text{COOH}$	60
Alcohol (ethyl) . . . . .	$\text{C}_2\text{H}_5\text{OH}$	46
Alum (ordinary) . . . . .	$\text{Al}_2(\text{SO}_4)_3 \cdot \text{K}_2\text{SO}_4 \cdot 24\text{H}_2\text{O}$	948
Ammonia . . . . .	$\text{NH}_3$	17
Ammonium bichromate . . . . .	$(\text{NH}_4)_2\text{Cr}_2\text{O}_7$	252
„ bromide . . . . .	$\text{NH}_4\text{Br}$	98
„ carbonate (normal) . . . . .	$(\text{NH}_4)_2\text{CO}_3 \cdot \text{H}_2\text{O}$	114
„ chloride . . . . .	$\text{NH}_4\text{Cl}$	53.5
„ hydrosulphide . . . . .	$\text{NH}_4\text{HS}$	51
„ hydroxide . . . . .	$\text{NH}_4\text{OH}$	35
„ iodide . . . . .	$\text{NH}_4\text{I}$	145
„ nitrate . . . . .	$\text{NH}_4\text{NO}_3$	80
„ oxalate . . . . .	$(\text{NH}_4)_2\text{C}_2\text{O}_4 \cdot \text{H}_2\text{O}$	142
„ persulphate . . . . .	$(\text{NH}_4)_2\text{S}_2\text{O}_8$	228
„ sulphate . . . . .	$(\text{NH}_4)_2\text{SO}_4$	132
„ thiocyanate . . . . .	$\text{NH}_4\text{CNS}$	76
Barium bromide . . . . .	$\text{BaBr}_2 \cdot 2\text{H}_2\text{O}$	333
„ carbonate . . . . .	$\text{BaCO}_3$	197
„ chloride . . . . .	$\text{BaCl}_2 \cdot 2\text{H}_2\text{O}$	244
„ hydroxide . . . . .	$\text{Ba}(\text{OH})_2 \cdot 8\text{H}_2\text{O}$	315
„ iodide . . . . .	$\text{BaI}_2 \cdot 2\text{H}_2\text{O}$	427
„ nitrate . . . . .	$\text{Ba}(\text{NO}_3)_2$	261
„ sulphide . . . . .	$\text{BaS}$	169
Borax . . . . .	$\text{Na}_2\text{B}_4\text{O}_7 \cdot 10\text{H}_2\text{O}$	382
Boric acid . . . . .	$\text{H}_3\text{BO}_3$	62
Cadmium bromide . . . . .	$\text{CdBr}_2 \cdot 2\text{H}_2\text{O}$	344
„ chloride . . . . .	$\text{CdCl}_2 \cdot 2\frac{1}{2}\text{H}_2\text{O}$	228
„ iodide . . . . .	$\text{CdI}_2$	366

# Equivalence, Chemical ; Calculations and Data

	Formula.	Molecular Weight.
Calcium bromide . . .	$\text{CaBr}_2 \cdot 6\text{H}_2\text{O}$	308
„ carbide . . .	$\text{CaC}_2$	64
„ carbonate . . .	$\text{CaCO}_3$	100
„ chloride . . .	$\text{CaCl}_2 \cdot 6\text{H}_2\text{O}$	219
„ hydroxide (slaked lime) . . .	$\text{Ca}(\text{OH})_2$	74
„ iodide . . .	$\text{CaI}_2 \cdot 6\text{H}_2\text{O}$	402
„ oxide (quicklime) . . .	$\text{CaO}$	56
Carbolic acid (phenol) . . .	$\text{C}_6\text{H}_5\text{OH}$	94
Chrome alum . . .	$\text{Cr}_2(\text{SO}_4)_3 \cdot \text{K}_2\text{SO}_4 \cdot 24\text{H}_2\text{O}$	999
Citric acid . . .	$\text{C}_3\text{H}_4(\text{OH})(\text{COOH})_3 \cdot \text{H}_2\text{O}$	210
Copper acetate . . .	$\text{Cu}(\text{C}_2\text{H}_3\text{O}_2)_2 \cdot \text{H}_2\text{O}$	200
„ bromide . . .	$\text{CuBr}_2$	223
„ chloride . . .	$\text{CuCl}_2 \cdot 2\text{H}_2\text{O}$	171
„ nitrate . . .	$\text{Cu}(\text{NO}_3)_2 \cdot 3\text{H}_2\text{O}$	242
„ sulphate . . .	$\text{CuSO}_4 \cdot 5\text{H}_2\text{O}$	250
Ferric chloride . . .	$\text{FeCl}_3$	162
„ citrate . . .	$\text{FeC}_6\text{H}_5\text{O}_7$	245
„ oxalate . . .	$\text{Fe}_2(\text{C}_2\text{O}_4)_3$	376
„ sulphate . . .	$\text{Fe}_2(\text{SO}_4)_3 \cdot 9\text{H}_2\text{O}$	562
„ ammonium sulphate . . .	$\text{Fe}_2(\text{SO}_4)_3 \cdot (\text{NH}_4)_2\text{SO}_4 \cdot 24\text{H}_2\text{O}$	964
Ferrous chloride . . .	$\text{FeCl}_2 \cdot 4\text{H}_2\text{O}$	199
„ citrate . . .	$\text{Fe}_3(\text{C}_6\text{H}_5\text{O}_7)_2 \cdot 3\text{H}_2\text{O}$	598
„ iodide . . .	$\text{FeI}_2 \cdot 4\text{H}_2\text{O}$	382
„ nitrate . . .	$\text{Fe}(\text{NO}_3)_2 \cdot 6\text{H}_2\text{O}$	288
„ oxalate . . .	$\text{FeC}_2\text{O}_4$	144
„ sulphate . . .	$\text{FeSO}_4 \cdot 7\text{H}_2\text{O}$	278
„ ammonium sulphate . . .	$\text{FeSO}_4 \cdot (\text{NH}_4)_2\text{SO}_4 \cdot 6\text{H}_2\text{O}$	392
Formaldehyde (formalin, <i>q.v.</i> ) . . .	$\text{HCHO}$	30
Formic acid . . .	$\text{HCOOH}$	46
Gallic acid . . .	$\text{C}_6\text{H}_2(\text{OH})_3\text{COOH}$	170
Glycerine . . .	$\text{C}_3\text{H}_5(\text{OH})_3$	92
Gold chloride (auric) . . .	$\text{AuCl}_3$	303.5
Hydriodic acid . . .	$\text{HI}$	128
Hydrobromic acid . . .	$\text{HBr}$	81
Hydrochloric acid . . .	$\text{HCl}$	36.5
Hydroquinone . . .	$\text{C}_6\text{H}_4(\text{OH})_2$ (para)	110
Lead acetate . . .	$\text{Pb}(\text{C}_2\text{H}_3\text{O}_2)_2 \cdot 3\text{H}_2\text{O}$	379
„ iodide . . .	$\text{PbI}_2$	461
„ nitrate . . .	$\text{Pb}(\text{NO}_3)_2$	331
„ oxide . . .	$\text{PbO}$	223
Lithium bromide . . .	$\text{LiBr} \cdot 2\text{H}_2\text{O}$	123
„ chloride . . .	$\text{LiCl} \cdot 2\text{H}_2\text{O}$	78.5
„ iodide . . .	$\text{LiI} \cdot 3\text{H}_2\text{O}$	188
Magnesium bromide . . .	$\text{MgBr}_2 \cdot 6\text{H}_2\text{O}$	292
„ chloride . . .	$\text{MgCl}_2 \cdot 6\text{H}_2\text{O}$	203

# Equivalence, Chemical ; Calculations and Data

	Formula.	Molecular Weight.
Magnesium iodide . . .	$\text{MgI}_2 \cdot 8\text{H}_2\text{O}$	422
„ sulphate . . .	$\text{MgSO}_4 \cdot 7\text{H}_2\text{O}$	246
Mercuric chloride . . .	$\text{HgCl}_2$	271.5
„ cyanide . . .	$\text{Hg}(\text{CN})_2$	253
„ iodide . . .	$\text{HgI}_2$	454
Mercurous chloride . . .	$\text{HgCl}$	236
„ iodide . . .	$\text{HgI}$	327
Methyl alcohol . . .	$\text{CH}_3\text{OH}$	32
Nickel chloride . . .	$\text{NiCl}_2 \cdot 6\text{H}_2\text{O}$	338
„ sulphate . . .	$\text{NiSO}_4 \cdot 7\text{H}_2\text{O}$	281
Nitric acid . . .	$\text{HNO}_3$	63
Oxalic acid . . .	$(\text{COOH})_2 \cdot 2\text{H}_2\text{O}$	126
Platinic chloride . . .	$\text{PtCl}_4 \cdot 8\text{H}_2\text{O}$	481
Potassium bicarbonate . . .	$\text{KHCO}_3$	100
„ bichromate . . .	$\text{K}_2\text{Cr}_2\text{O}_7$	294
„ bromide . . .	$\text{KBr}$	119
„ carbonate . . .	$\text{K}_2\text{CO}_3 \cdot 2\text{H}_2\text{O}$	174
„ chlorate . . .	$\text{KClO}_3$	122.5
„ chloride . . .	$\text{KCl}$	74.5
„ chloroplatinite . . .	$\text{K}_2\text{PtCl}_4$	415
„ citrate . . .	$\text{K}_2\text{C}_6\text{H}_5\text{O}_7 \cdot \text{H}_2\text{O}$	324
„ cyanide . . .	$\text{KCN}$	65
„ ferricyanide . . .	$\text{K}_3\text{Fe}(\text{CN})_6$	329
„ ferrocyanide . . .	$\text{K}_4\text{Fe}(\text{CN})_6 \cdot 3\text{H}_2\text{O}$	422
„ hydroxide . . .	$\text{KOH}$	56
„ iodide . . .	$\text{KI}$	166
„ metabisulphite . . .	$\text{K}_2\text{S}_2\text{O}_5$	222
„ nitrate . . .	$\text{KNO}_3$	101
„ oxalate (neutral) . . .	$\text{K}_2\text{C}_2\text{O}_4 \cdot \text{H}_2\text{O}$	184
„ percarbonate . . .	$\text{K}_2\text{C}_2\text{O}_6$	198
„ perchlorate . . .	$\text{KClO}_4$	138.5
„ permanganate . . .	$\text{KMnO}_4$	158
„ persulphate . . .	$\text{K}_2\text{S}_2\text{O}_8$	270
„ sulphide . . .	$\text{K}_2\text{S}$	110
„ thiocyanate . . .	$\text{KCNS}$	97
Pyrogallol . . .	$\text{C}_6\text{H}_3(\text{OH})_3$	126
Salicylic acid . . .	$(\text{OH})\text{C}_6\text{H}_4(\text{COOH})$	138
Silver acetate . . .	$\text{AgH}_3\text{C}_2\text{O}_2$	167
„ bromide . . .	$\text{AgBr}$	188
„ chloride . . .	$\text{AgCl}$	143.5
„ iodide . . .	$\text{AgI}$	235
„ nitrate . . .	$\text{AgNO}_3$	170
„ sulphide . . .	$\text{Ag}_2\text{S}$	248
Sodium acetate . . .	$\text{NaH}_3\text{C}_2\text{O}_2 \cdot 3\text{H}_2\text{O}$	136
„ baborate (borax) . . .	$\text{Na}_2\text{B}_4\text{O}_7 \cdot 10\text{H}_2\text{O}$	382
„ bicarbonate . . .	$\text{NaHCO}_3$	84

	Formula.	Molecular Weight.
Sodium bichromate . . .	$\text{Na}_2\text{Cr}_2\text{O}_7 \cdot 2\text{H}_2\text{O}$	298
" bisulphate . . .	$\text{NaHSO}_4 \cdot \text{H}_2\text{O}$	138
" bisulphite . . .	$\text{NaHSO}_3$	104
" bromide . . .	$\text{NaBr} \cdot 2\text{H}_2\text{O}$	139
" carbonate . . .	$\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$	286
" chloride . . .	$\text{NaCl}$	58.5
" citrate . . .	$\text{Na}_3\text{C}_6\text{H}_5\text{O}_7 \cdot 2\text{H}_2\text{O}$	294
" hydroxide . . .	$\text{NaOH}$	40
" hyposulphite . . .	See Sodium Thiosulphate.	
" iodide . . .	$\text{NaI} \cdot 2\text{H}_2\text{O}$	186
" metaborate . . .	$\text{NaBO}_2$	66
" nitrate . . .	$\text{NaNO}_3$	85
" nitrite . . .	$\text{NaNO}_2$	69
" phosphate (tribasic)	$\text{Na}_3\text{PO}_4 \cdot 10\text{H}_2\text{O}$	344
" " (dibasic)	$\text{Na}_2\text{HPO}_4 \cdot 12\text{H}_2\text{O}$	358
" sulphate . . .	$\text{Na}_2\text{SO}_4 \cdot 10\text{H}_2\text{O}$	322
" sulphide . . .	$\text{Na}_2\text{S} \cdot 9\text{H}_2\text{O}$	240
" sulphite . . .	$\text{Na}_2\text{SO}_3 \cdot 7\text{H}_2\text{O}$	252
" thioantimonate . . .	$\text{Na}_3\text{SbS}_4 \cdot 9\text{H}_2\text{O}$	480
" thiosulphate (hypo)	$\text{Na}_2\text{S}_2\text{O}_3 \cdot 5\text{H}_2\text{O}$	248
Sulphur dioxide . . .	$\text{SO}_2$	64
Sulphuric acid . . .	$\text{H}_2\text{SO}_4$	98
Sulphurous acid . . .	$\text{H}_2\text{SO}_3$	82
Tannic acid . . .	$\text{H}_4\text{C}_{27}\text{H}_{18}\text{O}_{17}$	618
Tartaric acid . . .	$(\text{CHOH} \cdot \text{COOH})_2$	150
Thiocarbamide (thiourea) . . .	$\text{SC}(\text{NH}_2)_2$	76
Uranium (uranyl) acetate . . .	$\text{UO}_2(\text{C}_2\text{H}_3\text{O}_2)_2 \cdot 2\text{H}_2\text{O}$	424
" " nitrate . . .	$\text{UO}_2(\text{NO}_3)_2 \cdot 6\text{H}_2\text{O}$	502
" " sulphate . . .	$\text{UO}_2\text{SO}_4 \cdot 3\text{H}_2\text{O}$	420
Zinc bromide . . .	$\text{ZnBr}_2$	225
" iodide . . .	$\text{ZnI}_2$	319
" sulphate . . .	$\text{ZnSO}_4 \cdot 7\text{H}_2\text{O}$	287

As bearing on calculations relating to chemical equivalence, reference may be made to the following articles:—

CALCULATIONS AND CONSTANTS, THERMOMETRY, WEIGHTS AND MEASURES, also SOLUTIONS AND SOLUBILITIES.

**Equivalent Focus.** See FOCAL LENGTH.

**Etching, Photographic.** See PHOTO-MECHANICAL PROCESSES.

**Euryscope.** One of the many names coined for particular patterns of the old "rapid rectilinear" lens. (See LENS and DOUBLET.)

**Ever-Ready Case.** A case so made that the camera can be used without removing it from the case. Usually the camera is locked into the case by a screw engaging with the tripod-bush, and top and front of the case hinge down in one piece to expose the lens and allow access to the shutter-release and other controls.

**Exposure.** The action of submitting any sensitive surface to the action of light, whether in the camera, when enlarging, or in a printing frame, is called "exposure." Correct exposure is the basis of all successful photography, but as in print-making and enlarging there is ample opportunity to experiment by means of small test-strips, we will here restrict ourselves to the consideration of exposure in negative-making. For the fundamental principles underlying exposure, and for a definition of "correct exposure," see SENSITOMETRY. The following notes are purely practical.

Exposure is determined by three factors; the amount of light reflected by the deepest shadows of the subject, the lens aperture in use, and the speed of the emulsion used.

(1) *Light*.—The amount of light reflected from the subject depends in turn on several factors. In outdoor work it depends on the amount of light available, as determined by time of day and year, by the extent to which the sky is clouded over, on the proportion of the available light which actually reaches the subject, and on the reflecting power of the latter.

For purposes of exposure we need the total effect of all these factors. The simplest and most direct method is to use a photo-electric exposure meter (see EXPOSURE METERS) by which the amount of light reflected towards the lens by the subject as a whole can be directly measured. So long as the subject to be taken does not depart too far in characteristics from the average subject for which the meter is scaled, the exposure required can then be immediately read off from a table or calculator, for any stop or speed of film.

In using a photo-cell meter it should never be forgotten that the light-reading is a measure of the total amount of light reaching the cell from all parts of the subject at which it is pointed. The reading, therefore, gives no direct indication of the depth of the shadows, and hence does not *necessarily* indicate the correct exposure. This defect can be overcome by deliberately pointing the meter at a part of the subject containing shadow *only*, and basing the exposure on the reading so obtained. The meter scales are used normally



## Exposure

for calculation, but an artificially high speed-number is allotted to the film. (See EXPOSURE METERS.)

Measurement of the light falling on the subject, which can be done either with an actinometer using sensitive paper (Watkins or Wynne meters), or by providing a standard white reflector and measuring the light reflected from it by means of a photo-cell meter (Smethurst High-Light system) is one stage less direct, but almost equally informative. Provided that the light measured is that reaching the darker parts of the subject, a simple table or calculator will give the exposure required, with any film or stop, for a subject of average reflecting power. A small allowance has to be made for subjects of unusually high or low reflecting power, but this allowance is no greater than has to be made for exceptional subjects when using a photo-cell meter direct.

Measurement of the available light (unobstructed skylight) is never attempted, for with no extra trouble or equipment the much more informative measurement described in the preceding paragraph can be made.

Where no means of measurement are available, the light reflected by the subject has to be estimated. While an experienced photographer can do this with tolerable accuracy merely by looking at the subject, and estimating direct the required exposure, the less practised usually rely on tables. In these data are provided by which the three factors controlling light can be estimated step by step.

Accurate tables of the intensity of unobstructed sunlight at different times of day and different seasons of the year form the foundation of all exposure tables. By inspection of the sky, an estimate is next made of the extent to which the sunlight is obstructed by mist or cloud. The proportion of the sky-light that reaches the subject, and the reflecting power of the latter, are generally estimated together by taking account of the "nature of the subject." "Portraits in the Open" and "Portraits under Trees" are two typical descriptions of subjects differing not at all in themselves, but only in the amount of light they receive, while an "Open Seascape" differs from an "Average Landscape" chiefly in the proportion of light which its darkest parts reflect. Although, as is evident, exposures based on tables contain too much guess work to rank as scientifically precise, yet with tables to aid him, even a beginner can regularly obtain negatives the exposure of which lies within the latitude of his material.

A brief set of exposure tables is printed for reference at

## Exposure

the end of this article. It will be noticed that the numbers to be added are effectively logarithms: that is, each time a figure is added the exposure indicated is multiplied. An addition of two units amounts, throughout the table, to doubling the exposure indicated.

In choosing a figure for "Subject" or "Weather" some discretion is required. It is evident, for example, that a brunette in dark clothes will require more exposure than a blonde dressed in white, even though both may be described as "Outdoor Portraits." Similarly, "Dull" is a rather vague description of weather conditions, especially in the larger towns, where a layer of cloud may be blackened to almost any extent with smoke and soot. In view of the wide variations possible under these two headings it is not worth while to go minutely into the several less important factors that may affect exposure.

(2) *Lens Aperture*.—The influence of the diaphragm or stop on exposure is dealt with under the heading DIAPHRAGM (*q.v.*). It is only necessary to point out here that the majority of modern lenses are marked for a series of stops so chosen that each requires double the exposure that would be needed with the next stop larger. The largest aperture, however, quite often does not fit into the series.

(3) *Emulsion Speed*.—The question of film speeds is discussed under the heading of SENSITOMETRY (*q.v.*) where also will be found a table giving the relationship, for exposure meter purposes, between the various methods of marking film speeds at present in use.

### *Points Concerning Exposure.*

In all exposure calculations, whether with a meter or a set of tables, it is important to remember that the indication given is intended to be the minimum correct exposure. Except with some of the slower films, which are often single-coated, or with a subject of exceptionally wide contrast, it is always safe to give a longer exposure than that indicated. The penalty for unnecessarily generous exposure is a dense negative taking some time to print, but nevertheless yielding a print of excellent quality. For insufficient exposure, on the other hand, the penalty is lifeless or even detailless shadows, and a negative that can in no way be persuaded to give a well-graded print. The old rule "Expose for the shadows" is even more dependable with modern fast multi-coated material

## Exposure

than with the slow single-coated emulsions in connection with which it was first introduced.

Development must on occasions be taken into account in determining exposure, as many developers of "ordinary" type, such as M.Q. or pyro-soda, as well as modern developers of ultra-fine-grain character, demand that exposure be in excess of that needed when an M.Q. borax or similar developer is to be used. With a normal ("minimum correct") exposure, these developers give a negative showing all the characteristics of under-exposure. Allowance for this is best made by regarding the film as being slowed by the developer, and using a suitably reduced speed-number when calculating the exposure.

Older books frequently stressed the importance of a slight yellowness of the light (as, for example, towards evening) in lengthening exposure. Modern material is so strongly colour-sensitive that this factor can now be practically ignored, as the intensity of the light, as estimated by eye or a photocell meter, is a completely satisfactory guide to exposure. It should be noted, however, that in using a sensitive-paper meter by yellow light the exposure indicated is unnecessarily long, as the meter-paper, like the early plates, is practically insensitive to any but blue light.

It is sometimes stated that the contrast of the finished negative can be increased by under-exposure. This ancient fallacy was proved incorrect when Hurter and Driffield published their first characteristic curve (see SENSITOMETRY) in 1890, but it still persists in many quarters, even though one glance at such a curve is enough to show that contrast is *reduced* by under-exposure.

The effect of incorrect exposure is always to falsify tone values; it follows that every effort should be made to ensure that the exposure given falls within the range—often the very wide range—of correct exposures, unless some falsification of tone-values is deliberately intended. Control of contrast is a matter that must be left to the process of development.

See also EXPOSURE METER, SENSITOMETRY, MOVING OBJECTS, HAND-CAMERA WORK, TELEPHOTO LENS, PHOTO-MICROGRAPHY, ARCHITECTURAL PHOTOGRAPHY. Also BROMIDE PRINTING, ENLARGING, LANTERN-SLIDE MAKING, etc.

*Exposure Tables for Electric Light.* See PORTRAITURE.

*Exposure Tables for Flashbulbs.* See FLASHBULB.

## Exposure Tables

### *Exposures for Near Objects.*

In discussing the effect of the lens-aperture on exposure (see under DIAPHRAGM) it was tacitly assumed that the sensitive film was placed at, or near, the principal focus of the lens—in other words, that the lens-film distance was approximately equal to the focal length of the lens. While sufficiently true for calculating exposures of all normal subjects, this ceases to be true when photographing an object so near the lens that considerable extra camera-extension is required to get the image in sharp focus.

In such cases the effective  $f$ /number is increased in the same proportion as the extension; using a 6-in. lens racked out 3 ins. beyond the normal infinity point, for example, exposures must be calculated for an  $f$ /number one-and-a-half times that to which the stop-scale is set.

### EXPOSURE TABLES FOR DAYLIGHT.

In the exposure tables which follow the effect of the factors film-speed, month and time of day, subject being photographed, stop, and light (weather) are each represented by a number. To calculate an exposure, the appropriate numbers are taken from the tables and added together. Opposite the total in Table VI is found the exposure required.

*Example.*—It is desired to take a photograph on a film of speed 28° Sch. (Table I) at 10.30 a.m. in June (Table II), the subject being an open view (Table III), to be taken at  $f/8$  (Table IV) at a moment when the sun is behind a cloud (Table V). The figures from the tables are, in order, 6, 1, 2, 8 and 3. These add up to 20. Table VI then shows that the correct exposure is 1/150th sec.

TABLE I.—FILM SPEEDS.

SPEED. Din.	Schneider.	H. & D.	FACTOR.
$\frac{25}{10}-\frac{27}{10}$	35-37	7,000-14,000	0
$\frac{22}{10}-\frac{24}{10}$	32-34	3,500-7,000	2
$\frac{18}{10}-\frac{21}{10}$	29-31	2,100-3,500	4
$\frac{16}{10}-\frac{18}{10}$	26-28	1,300-2,100	6
$\frac{13}{10}-\frac{15}{10}$	23-25	800-1,300	8
$\frac{10}{10}-\frac{12}{10}$	20-22	400-800	10
$\frac{7}{10}-\frac{9}{10}$	17-19	200-400	12
$\frac{4}{10}-\frac{6}{10}$	14-16	100-200	14

# Exposure Tables

TABLE II.—NORMAL SUMMER TIME.

Month	A.M. 1-2 P.M. 2	11-12 2-3	10-11 3-4	9-10 4-5	8-9 5-6	7-8 6-7	6-7 7-8	Month
June	0	0	1	2	3	5	7	July
May	1	1	2	3	4	6	8	Aug.
	1	1	2	3	6	8	—	
Apr.	2	2	3	4	5	7	—	Sept.
	1	2	3	6	8	—	—	
Mar.	2	2	3	4	6	—	—	Oct.
Feb.	3	4	5	7	—	—	—	Nov.
	4	5	7	—	—	—	—	Dec.
Jan.	4	5	7	—	—	—	—	

TABLE IIA.—GREENWICH TIME.

Month	A.M. 1-2 P.M. 2	10-11 1-2	9-10 2-3	8-9 3-4	7-8 4-5	6-7 5-6	Month
Apr.	2	2	3	4	5	7	
Mar.	2	2	3	4	6	—	
Feb.	3	4	5	7	—	—	Oct.
	4	5	7	—	—	—	Nov.
Jan.	4	5	7	—	—	—	Dec.

TABLE III.—SUBJECTS.

Clouds : open sea . . . . .	0
Open views : beach scenes . . . . .	2
Ordinary landscapes, etc., light foreground	4
Landscapes with strong foreground ; light street scenes . . . . .	6
Buildings or trees with heavy foliage . . . . .	8
Outdoor portraits, well-lighted close-ups . . . . .	9
Indoor portraits by window, white reflector	16

TABLE IV.—STOPS.

$f/2$	0	$f/3.5$	3	$f/5.6$	6	$f/11$	10
$f/2.5$	1	$f/4$	4	$f/6.3$	7	$f/16$	12
$f/2.8$	2	$f/4.5$	5	$f/8$	8	$f/22$	14

## Exposure Meters

TABLE V.—LIGHT.

Sun unobscured	.	.	.	.	.	0
Weak sunlight	.	.	.	.	.	2
Sun behind cloud	.	.	.	.	.	3
Dull	.	.	.	.	.	4
Very dull	.	.	.	.	.	6 or more

TABLE VI. EXPOSURE.

No.	EXP.	No.	EXP.	No.	EXP.
15	$\frac{1}{1000}$	26	$\frac{1}{20}$	37	2
16	$\frac{1}{700}$	27	$\frac{1}{15}$	38	3
17	$\frac{1}{500}$	28	$\frac{1}{10}$	39	4
18	$\frac{1}{350}$	29	$\frac{1}{8}$	40	6
19	$\frac{1}{200}$	30	$\frac{1}{6}$	41	8
20	$\frac{1}{150}$	31	$\frac{1}{4}$	42	12
21	$\frac{1}{100}$	32	$\frac{1}{3}$	43	16
22	$\frac{1}{75}$	33	$\frac{1}{2}$	44	24
23	$\frac{1}{50}$	34	$\frac{1}{4}$	45	32
24	$\frac{1}{40}$	35	1	46	48
25	$\frac{1}{30}$	36	$1\frac{1}{2}$	47	64

**Exposure Meters.** The uses of exposure meters, and the characteristics of the main types, are discussed under the head of EXPOSURE (*q.v.*). The chief types at present in use are the photo-electric, extinction, and sensitive-paper (actinometer) meters.

*Photo-electric Meters.*—In these a photo-electric cell is pointed to face the subject to be photographed and is employed to convert the light energy collected into electrical energy, which in turn is passed through a sensitive microammeter, an electrical instrument which indicates, by means of a pointer over a graduated scale, the strength of the current flowing.

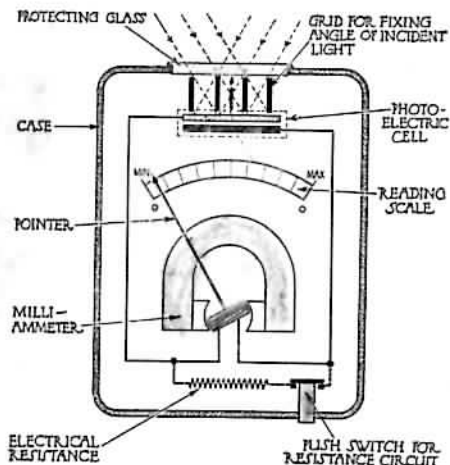
By this means the intensity of the light, whether daylight or white artificial light, can be accurately measured, and this figure, when used in conjunction with tables or a calculator, gives a suitable exposure time and lens aperture for the emulsion speed of the negative material used.

In some of those meters, the microammeter indicates the strength of the light in terms of light units only, which necessitates conversion by calculating scales, but in others the

## Exposure Meters

pointer indicates directly the exposure required for a particular combination of film speed and stop. Conversion by calculator or tables provides for other combinations.

The photo-electric cell does not "run down" with use like an ordinary dry cell (torch battery, etc.), as is sometimes thought; the energy it gives out is entirely derived from the light that falls upon it. Nevertheless, the photo-cell is liable to deteriorate with time owing to the eventual development of an electrical leakage between its layers, causing its output to fall. In the case of a two-range meter of the type in which the indicating instrument is shunted on the high range, any



General arrangement of a photo-electric exposure meter.

fall in output is most marked at the "dim light" setting. In meters where weak light is catered for by uncovering the cell more completely, the effect of deterioration is about equal on the two ranges. A deteriorated cell can always be replaced, at no great expense.

In exposure meters of this type, the photo-cell is usually placed behind a short "grid" or recess so that the angle of incident light is about equal to that of the lens in the camera. This ensures that any possible strong lights outside the field of view of the camera will not influence the meter and so give a false exposure reading. For photographic purposes, the

## Exposure Meters

photo-electric cell, which is very sensitive to the ultra-violet band of the spectrum, is covered with a suitable light filter to absorb the incident ultra-violet rays, so making the spectral sensitivity of the instrument approximate to that of the human eye.

This type of exposure meter is of course equally suitable for cine cameras, and many models embody also a scale of the shutter speeds common with most cine camera shutters, *i.e.*  $1/16$ th,  $1/32$ nd, and  $1/64$ th of a sec.

In order to extend the range of the instrument, and make it as sensitive and accurate to very weak light values as to strong sunlight, it has been found necessary in many models to include an electrical resistance which can be placed at will in parallel across the moving coil of the meter, as shown by the dotted lines in the diagram, in order to divert some of the current from the meter when measuring strong light. In other models the grid restricting the angle of view of the cell, and which also often covers a large part of the cell, can be opened to admit more light.

*Using a Photo-Electric Meter.*—When a photo-electric meter is pointed towards a subject, the movement of the needle accurately indicates the total amount of light reaching the cell by reflection from the subject. Unfortunately that measurement, taken by itself, bears no necessary relationship to the exposure required, which depends solely on the depth of the deepest shadow in which detail is required. Of this the meter, used as described, gives no indication at all.

If the subject contains a fairly large brightly-lit area, the exposure indicated will be short; the presence or absence of a few dark shadows will make almost no difference to the meter-reading, but a great deal of difference to the exposure required. The conversion of a reading of total light into an exposure indication is thus only possible when both the relative brightnesses and the relative areas of dark and light parts of the subject are more or less standard. The scales of the meter correctly perform this conversion for a subject regarded by the maker of the meter as "average" in this respect, but give quite unreliable results for subjects of different type.

Several possible ways of using the meter to measure shadow-brightness present themselves. The most obvious one is to walk up to the subject and point the meter at some small part of it that is *all* shadow. The reading then given will be proportional to the exposure required, but owing to the total



## Exposure Meters

exclusion of bright objects, the movement of the needle will be small. If the scales are used normally the indicated exposure will therefore be far too long; this, however, can be adjusted by working out the exposure for a film several times faster, or a stop several times larger, than that to be used in taking the photograph.

Alternatively, the intensity of the light falling on the shadows of the subject may be determined, either by pointing the meter towards the light, or by holding a piece of white paper in a dark part of the subject and measuring the light reflected from it. Again fictitious speed-numbers will have to be used to convert the readings into practical exposures, but once the correct speed-number has been found, exposures should be uniformly accurate.

To find a suitable speed-number, choose some subject of a type with which the method of pointing the meter at the subject as a whole has already been found to be successful. Using this method, work out the exposure in the ordinary way. Then go up to the selected shadow and make a fresh reading in whichever of the three ways just outlined it is proposed to adopt, and find what speed-number has to be allotted to the film to make the exposure calculated from this new reading come to the same figure as that found by the first measurement. Use of this speed-number, however fantastic it may appear, in connection with the chosen method of measuring shadow-brightness, will give much more reliable results than can be had by just pointing the meter at the subject as a whole.

It should be noted, however, that a spool of eight negatives uniformly under-exposed, and so useless, is far more encouraging as a trial result than a spool of eight printable negatives of widely varying density. The first proves that the method is sound, but that the speed-number chosen is too high. Rectification of this will then give negatives of uniformly correct exposure. A set of negatives all of different density would indicate that meter-readings bear no close relationship to the correct exposure; in other words, that the method of working adopted is not a sound one, or is not being correctly applied.

The colour sensitivity of a photo-cell approximates closely enough to that of an average panchromatic film to allow the meter to be used in exactly the same way by artificial light as by daylight, using the same speed number for the film. With orthochromatic films, the meter-reading should be interpreted

## Exposure Meters

as for daylight, and the exposure it indicates should then be doubled or trebled.

A note on the use of a photo-cell meter in a light, natural or artificial, which is not strong enough to operate the meter when it is used in the ordinary way, will be found under ARCHITECTURAL PHOTOGRAPHY.

Because of its construction, a photo-electric meter is necessarily a comparatively delicate instrument, and should be handled and treated as such.

*Extinction Meters.*—Exposure meters in which a number or design seen against a ground-glass screen is progressively darkened until it is only just visible. In an alternative form, a row of numbers of steadily increasing density is provided, and the eye has to select the darkest that can just be read in the prevailing light. From the estimate so made of the brilliance of the light the exposure is calculated. Except in practised hands, the fact that the sensitivity of the human eye varies, according to the prevailing light, over a range of more than a hundred to one, tends to make all instruments of this type very unreliable in their readings.

*Actinometer (Sensitive Paper) Meters.*—In these the actual brilliance of the light is measured by seeing how long a piece of sensitive paper exposed to it takes to darken to a standard tint. From this measurement the necessary exposure is calculated by a calculator embodied in the meter. The two best known instruments of this type are the Watkins and the Wynne meters, the latter of which is still made. The actinometer exposure meter is no less accurate than the more modern photo-cell instrument, but suffers from the disadvantage that its readings are not instantaneous. In a poor light, but one not so poor as to preclude snapshot exposures with modern apparatus, the paper may take five minutes or more to turn colour. This slowness in action, combined with the need for refilling with sensitive paper, has led to the virtual disappearance of the actinometer meter, though it was once the standard form of exposure meter.

*Refills* for a meter of this type can be made by soaking ordinary bromide paper in a 5 per cent. solution of potassium nitrite or potassium metabisulphite, rinsing and drying it in the dark. A small piece of this is then exposed to the light of 2 grs. of magnesium ribbon coiled into a spiral and burnt at a distance of  $4\frac{3}{4}$  ins. from the paper; the tint to which it turns is matched with water colour paint, and serves as a standard tint for that batch of paper. The time of darkening

## Extension Tubes

to match this tint is the correct time to take in conjunction with the calculating scales of a Watkins meter.

*Calculators.*—Exposure calculators are identical in principle with exposure tables (see EXPOSURE). The calculator-mechanism is simply a substitute for the alternative process of adding a series of numbers.

**Extension Tubes.** Tube inserted between lens and camera-body to provide extra extension, usually for focusing near objects. Particularly frequently used with miniature cameras fitted with focal plane shutters. A tube described as "1:2" is intended to give sharp focus at such a distance that the object photographed is reproduced on the negative at half natural size.

If a tube gives a ratio of reduction  $r$ , then—

- (1) its length must be  $f \div r$ , where  $f$  is the focal length of the lens with which it is to be used
- (2) the object must be placed at a distance  $(r + 1)f$  from the node of admission of the lens, the focusing of the latter being set for "Infinity."

If the extra extension provided by a tube is  $e$ , then the ratio of reduction it will give is equal to  $f \div e$ .

— F —

"F" Numbers. See DIAPHRAGM.

Fabrics, Printing on. See CANVAS and SILK.

**Faded Prints.** Various methods for renovating faded prints have been suggested, but all are risky, and are best avoided. The desired result can in almost all cases be more readily attained by copying the print and making fresh prints from the new negative. This subject is dealt with under COPYING (*q.v.*).

**Fading.** The principal causes of the fading of both negatives and bromide or gaslight prints are insufficient fixation and insufficient washing. The former leaves an insoluble silver thiosulphate in the paper, and this is more sensitive to atmospheric influences than the pure metallic silver forming a properly-made image. The sulphur present in the thiosulphate is a further source of potential fading. Incompletely-fixed prints eventually turn yellow or brownish in the whites as well as showing deterioration and fading of the image.

Insufficient washing again leaves thiosulphate (hypo) in the gelatine, and this in time attacks the image and causes fading. In this case the whites are generally unaffected.

In general, sulphur compounds, and particularly sulphides, are the worst enemies of the permanence of a photographic image. Where much coal is burnt, and particularly in large towns, the sulphur compounds present in the atmosphere will in time attack the image. One of the surest ways of rendering a bromide print permanent is to tone it by the sulphide process (see TONING); the image then is composed of silver sulphide and so is practically inert towards atmospheric sulphur compounds. Toning with gold, which hardly changes the colour, also adds considerably to permanence. But an ordinary bromide print, fully fixed and reasonably well washed, will last the better part of a half-century at the very least. Gaslight and chloro-bromide prints are more sensitive to fading; they should always be treated with a hypo-eliminator (*q.v.*) before being dried.

Prints by the now obsolescent print-out processes are much less stable, as the image is not of pure silver but of various compounds of more or less indeterminate character. These are much more readily attacked by atmospheric influences. The same may also be said of bromide prints toned by processes other than the sulphide process.

Carbon, Carbro, bromoil, oil and gum-bichromate prints are as permanent as the colouring matter used in their preparation. If a permanent pigment such as carbon (lamp-black) is used they should last as long as the paper itself remains intact.

*External Sources of Fading* other than the atmosphere are sometimes found in the mount or mountant used. Hypo is used as an "anti-chlor" in the preparation of many papers, and if any remains in a mount (see test in the article on WASHING) it may cause deterioration. Particularly is this the case when prints are mounted in an album, as the face of the print comes into direct contact with the opposite page. Where permanence is important dry mounting (see MOUNTING) is recommended, as the layer of shellac effectively isolates the print from any impurities in the mount. Further protection can be given to a print by treating it with dope or encaustic paste (see these entries). See also WASHING.

**Fahrenheit.** See THERMOMETER.

**Farmer's Reducer.** See REDUCTION.

**Feer-type.** This process, patented by Dr. Adolf Feer in 1889, is founded on the property possessed by diazo compounds (see DIAZOTYPE) of forming diazo-sulphonic salts with sodium sulphite; and these diazo-sulphonic compounds, when mixed with phenols or amines and exposed to light, are decomposed, and the diazo compound is set free and forms a colouring matter—a positive is thus obtained from a negative.

**Ferric Ammonium Citrate.** (Fr., *Ammonio-citrate de fer*; *Citrate ammoniacal de fer*; Ital., *Citrato di ferro ammoniacale*; Ger., *Citronensaures Eisenoxydammon*). Also known as ammonio-citrate of iron. Two varieties of this compound exist, the green and the brown. Neither is crystallisable under usual manufacturing conditions; they are usually sold as scales formed by the evaporation of solutions to dryness. They have no very definite composition, but the green form appears to correspond approximately to  $2\text{FeC}_6\text{H}_5\text{O}_7$ ;  $(\text{NH}_4)_3\text{C}_6\text{H}_5\text{O}_7$ , and the brown form to  $\text{FeC}_6\text{H}_5\text{O}_7$ ;  $\text{Fe}(\text{OH})_3$ ;  $(\text{NH}_4)\text{H}_2\text{C}_6\text{H}_5\text{O}_7$ . Both are very soluble. The salts are used in preparing sensitive paper for cyanotype (*q.v.*) and other printing processes. The green variety produces the faster paper. The solid salts keep well in sealed bottles protected from light. Solutions are liable to grow mould.

**Ferric Ammonium Oxalate.** (Fr., *Oxalate ammoniacal de fer* ; Ital., *Ossalato di ferro ammoniacale* ; Ger., *Oxalsaures Eisenoxydammon*).  $\text{Fe}_2(\text{C}_2\text{O}_4)_3 \cdot 3(\text{NH}_4)_2\text{C}_2\text{O}_4 \cdot 6\text{H}_2\text{O} = 856$ .

Greenish-white crystals which are partially reduced by light to the ferrous state. 90 parts dissolve in 100 parts of cold water. Used in platinotype and kindred processes.

**Ferric Chloride.** (Fr., *Perchlorure de fer* ; Chlorure ferrique ; Ital., *Cloruro ferrico* ; Ger., *Ferrichlorid, Eisenchlorid*).  $\text{FeCl}_3 = 162.5$ . Also known as perchloride of iron. Generally supplied in yellowish-red masses which are very deliquescent. 100 parts of water at 60° F. will dissolve about 85 parts of ferric chloride. Soluble also in alcohol and ether. Used for preparing cyanotype paper, and for etching copper and zinc. (See PHOTO-MECHANICAL PROCESSES.)

**Ferrous Oxalate.** (Fr., *Oxalate ferreux* ; Ital., *Ossalato ferrico* ; Ger., *Eisenoxalat*).  $\text{FeC}_2\text{O}_4$ . The active constituent of the ferrous oxalate, or iron, developer. (See *Ferrous Oxalate*, under DEVELOPMENT.) Ferrous oxalate is very sparingly soluble in water, but dissolves comparatively freely in a solution of an alkaline oxalate.

**Ferrous Sulphate.** (Fr., *Sulfate ferreux* ; Ital., *Solfato di ferro* ; Ger., *Eisenoxydulsulfat, Schwefelsaures Eisenoxydul ; Eisenvitriol*).  $\text{FeSO}_4 \cdot 7\text{H}_2\text{O} = 278$ . Also known as sulphate of iron, protosulphate of iron, copperas, green vitriol. The crystals should be of a clear bluish-green colour, free from any adherent rusty-brown powder of basic ferric sulphate, to which both the salt and its solutions oxidise on exposure to air. 100 parts of water at 68° F. dissolve 48 parts of the crystals, which are insoluble in alcohol and ether.

**Ferricyanide of Copper, Toning by.** See TONING.

**Ferricyanide of Potash.** See POTASSIUM FERRICYANIDE.

**Ferricyanide Reducer.** See REDUCTION.

**Ferroproussiate Processes.** See CYANOTYPE.

**Ferrotypes or Tintypes.** Positives taken by the wet process on thin iron plate coated with brown or black varnish. As the production of these is exactly the same as the production of collodion positives on glass, instructions are given for this under wet collodion (*q.v.*). Ferrotypes plates coated with a thin film of a highly argentiferous gelatine emulsion have been introduced commercially for use with semi-automatic cameras.

**Field, Depth of.** See DEPTH OF FOCUS.

**Field of a Lens** is the circular area illuminated by the lens, the diameter of which is usually expressed in inches or degrees, but is sometimes expressed in terms of the focal length. The extent of surface which a lens will illuminate is independent of the diameter of the diaphragm aperture, but the area of sharp focus is affected by the diameter of the stop. (See LENS, WIDE-ANGLE, and ANGLE OF VIEW.)

**Figure Studies.** See PORTRAITURE.

**Film.** The thin pellicle of skin or sensitive material on plates or paper is spoken of as the film, although the term is more generally applied to celluloid coated with sensitive emulsion for exposure in the camera. (See FILMS.)

*To Remove Film from old Plates.*—Soak the plates overnight in a fairly strong solution of ordinary washing soda, and then transfer them to very hot water. Under this treatment, some films peel off the glass, and some dissolve. In an obstinate case, the film may be scraped off with the edge of another plate. Final washing completes the process. (See also STRIPPING.)

A pile of plates put into a basin to soak will stick firmly together unless separated. This can be done by winding a length of string in and out of the plates so that each is slightly separated from the next.

**Film Pack.** A packet of flat films (usually twelve) in a metal-and-cardboard container so devised as to allow the whole to be loaded in daylight into a film-pack adapter (*q.v.*) and used in a camera designed for plates. Each film is backed with a piece of opaque paper which narrows to a strip at the bottom of the film. These strips are brought up behind the films and their ends project as tabs through a light-trapped slot at the top of the pack. After exposure, the projecting tab corresponding to the film just exposed is pulled out, drawing the film round the base of the unexposed films to the back of the container. To enable the pack to be put into the adapter in daylight, an opaque cover, also equipped with a tab, is placed in front of the first film. The tab of this "safety cover" (usually marked "0") has to be pulled out before making the first exposure. (See also FILMS.)

**Film Pack Adapter.** Abbreviation, F.P.A. A holder for film-packs (*q.v.*) which is inserted into a plate camera in the same manner as a dark slide. Like a slide, it has a pull-out

## Films

shutter over the front, allowing the adapter to be removed from the camera for focusing. The back, shaped like a shallow box, usually hinges open to allow a used pack to be removed and a new one inserted. This can be done in daylight, as in an unused or completely-used pack the films are protected from light.

**Films.** The disadvantages of glass when used as a support for the sensitive material—which are its weight, its bulk, and liability to fracture—induced many experimenters in the past to search for a light, flexible support which might be used as a substitute. On the introduction of gelatine emulsions the search for a substitute received great impetus. Woodbury, in 1871, suggested rollable films; Warnerke, in 1876, used gelatine emulsion spread on paper, from which it was afterwards stripped; Pumphrey, Vergara, and others followed; but it was not till the introduction of celluloid (*q.v.*) that a satisfactory material may be said to have been found.

Sensitive films have now become the usual medium for negative-making, and are supplied as "cut films," film packs (*q.v.*), and "roll films." The last named are in lengths rolled with a black or red paper backing on spools, and are by far the most popular form of negative material for the amateur.

The spool of film is inserted at one end of the camera, and the paper is drawn across the picture-opening and attached to a second empty spool. The camera is now closed, and the paper wound across the camera until the beginning of the strip of film is in place for the first exposure. This is indicated by the appearance of a number, printed on the back of the paper, in a small red window in the back of the camera. As each exposure is made the film is wound along, still using the numbers as a guide, and when all are exposed the end of the film, together with the remaining length of backing paper to cover it, is wound off on to the originally empty spool and can be removed from the camera in daylight.

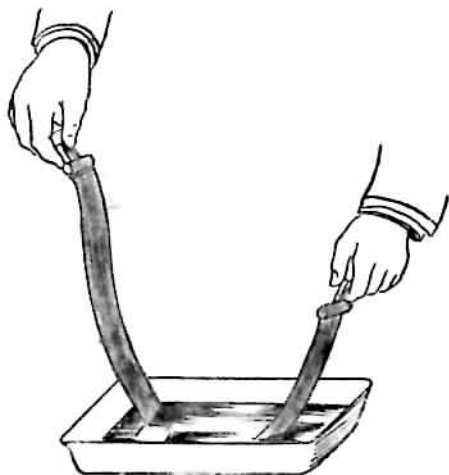
For many small cameras a 36-exposure strip of cine film is used without backing paper, though in some cases a paper leader is attached to each end as protection from light. (See **MINIATURE CAMERAS.**)

*Types of Film.*—Most makers offer films of four different types, two orthochromatic and two panchromatic. The first two are the "ordinary" or "standard" film of speed about 25° Sch. and with moderate colour sensitivity, and the "chrome" film of about double the speed of the ordinary



## Films

film, and with greatly-increased sensitivity to green and yellow and much greater latitude. They are known as "chrome" films because the names under which they are sold in most cases (Verichrome, Selochrome, etc.) end with this syllable. Of the panchromatic films one, in most makes sold as a fine-grain film, has a speed that is usually intermediate between that of the "chrome" and ordinary films, while the speed of the other is usually about double that of the "chrome" film. Special fine-grain roll films of low speed are obtainable in one or two makes, while others are available only as 35 mm. film for miniatures. See COPYING.



In roll and pack films, the "chrome" type is probably the most popular, though panchromatic films are very widely used. In miniature (35-mm.) sizes the orthochromatic film has been almost entirely superseded by panchromatic.

*Developing Roll Film.*—Roll films are now almost always developed in a tank by "time and temperature" (see DEVELOPMENT). In the absence of a tank it is easiest to develop in the dark-room by the "see-saw" method illustrated in the accompanying sketch, drawing the film to and fro through the developer. To ensure even development, it should first be "see-sawed" through water until it is limp.

## Film Hardening

Another method sometimes proposed is to hold one end of the film only, and let the other end roll up and unroll in the dish as the hand is raised and lowered. A small deep dish is best for this. This procedure is chiefly notable for the remarkably fine crop of scratches and abrasions that the finished film shows.

Even with the see-saw method, it is so difficult to avoid scratching the face or back of the film that the use of a tank is greatly to be preferred. The long lengths of 35-mm. film used in miniature cameras (1.64 metres, or about 5½ ft.), are quite impossible to handle unless wound on a reel or drum.

Fixing, washing, and drying are described under the appropriate headings.

**Back Coating.**—Roll and pack films are generally coated on the back with gelatine. The purpose of this is to counteract the tendency to curl set up by the contraction during drying of the gelatine on the emulsion side. Cut films, which are on a thicker base, are not usually coated on the back, nor are the 35-mm. films used in miniature cameras.

**Using Stale Films.**—If a film is kept beyond the development-date marked on it, it may show mottled markings on development, and will in any case have lost a good deal of its speed. Exposure should be generous, and as the behaviour of an old film is always unpredictable, development should be by inspection, first desensitising if the film is panchromatic, and it is a wise precaution to add a developer-improver (*q.v.*) to check the fog that stale films usually show.

**Developing Pack Films.**—Tanks for pack films are obtainable, but most workers who use plate cameras prefer to develop by inspection. Provided that the films are first well soaked in water to soften them, they may be developed like prints in batches of 3, 4, 6, or 12 in a dish. Fixation takes place in the same manner, and after washing they are pinned up by one corner to dry. (See **FIXING, WASHING, DRYING.**)

**Cut Films (*q.v.*)** may be handled separately like plates, or in batches like pack films. Owing to their greater stiffness, extra care must be taken that the corner of one film does not scratch the emulsion of another.

It should be noted that the sizes in which films are sold differ in some cases from those customary for plates. (See **SIZES.**)

**Film Hardening.** See **HARDENING AGENTS, HARDENING FIXER, HARDENING STOP-BATH, and SCRATCH-PROOF.**

## Filter

**Filter.** Also known as *colour filter*, *light filter*, *colour screen*, *ortho screen*, *yellow or green screen or filter*, and other recognisably similar terms.

Reference to the article COLOUR-SENSITIVE EMULSIONS will show that although emulsions of this type have been sensitised to green, yellow, and perhaps also orange and red light, their sensitivity to blue and violet light remains excessive. Blue objects are therefore shown lighter in the photograph than they appeared to the eye.

Suppose that we are photographing two patches of colour, green and blue, which have been so adjusted in tint that to the eye they appear of equal depth. Even on a colour-sensitive emulsion, the blue patch would photograph as much lighter than the green. If now we put over the lens a coloured glass that passes all the green light without obstruction, but absorbs a proportion of the blue light, the amount of the latter reaching the film can be reduced until its effect is exactly equal to that of the green light reflected from the second patch of colour. The two patches will now photograph as though they were of equal depth of tone, so reproducing in monochrome the effect seen by the eye. The coloured glass in question is a light filter.

If a glass absorbs blue light only, the light it passes will be white light with some of the blue left out. To the eye, this will appear yellow. A yellow filter is therefore chosen for most purposes, for it is mainly to blue that the emulsion is over-sensitive. But it must on no account be forgotten that though it appears simply yellow, the filter is also passing red, orange, and green light almost without obstruction, as well as letting through some portion at least of the blue and violet.

A little consideration will show that the greater the sensitivity of a plate to green and yellow, the less blue light will have to be absorbed by the filter to reduce the impression made by blue light to the correct level. The more colour-sensitive the emulsion, therefore, the paler the filter needed for adequate correction. It is further evident that the greater the contribution made to the total sensitivity of the emulsion by its sensitivity to green and yellow light, the less increase in exposure will be needed by a filter which cuts off, say, nine-tenths of the blue light.

Although the fact that the filter absorbs light must always mean that its use involves a compensating increase in exposure, the paleness of the filters that suffice to cut down blue

## Filter

adequately with modern emulsions, combined with the fact that these emulsions derive a very considerable part of their sensitivity from colours other than blue, means that the extra exposure needed is not very great. At the beginning of the century an orthochromatic plate—initially very slow by modern standards—required for satisfactory colour-correction a filter needing an increase of some thirty times in exposure; with the fast orthochromatic films now available a filter requiring an increase of but three times gives the maximum correction needed for blues and greens. With the old plate mentioned above the same filter might have necessitated perhaps a ten times increase, and even then would have given insufficient correction.

Panchromatic films are of two general types; those in which the red-sensitivity has been pushed up to high values to attain the highest level of speed, in particular towards artificial light, and the "orthopanchromatic" or "rectepan-chromatic" films in which the sensitivity to red is no higher than that to green or yellow. With the latter all that is needed is a yellow filter to cut down blue, but with the former a filter absorbing both blue and red light, and so appearing green, is required for the correct rendering of colours. With some films of very high red-sensitivity, a *blue* filter is needed for accurate correction in artificial light.

Filters can be bought in several forms, of which the cheapest is as sheets of dyed gelatine. These are satisfactory for experimental work, but their glazed surface is too easily rendered dull by moisture or friction for them to be of much permanent value. Even a finger-mark will render such a filter useless. The most practical way of using a gelatine filter is by leaving it permanently in place behind the front combination of the lens. It should be cut to shape between pieces of stout paper or thin smooth card to prevent damage in handling.

A glass filter may consist either of a gelatine filter cemented between glass plates, or of a single piece of glass coloured in the mass. The former tend to be more desirable on scientific grounds (accuracy of tint, maximum correction) but are in general less durable and less convenient in use. The range of filters obtainable in gelatine (cemented or plain) is very many times wider than that of those to be had in the form of coloured glass.

In either case the glass must be plane-parallel if the definition of the picture is not to suffer, and where lenses of large

diameter are in use the most accurately-ground optical flats (*q.v.*) are necessary. Carefully selected patent plate glass is sufficiently good for all ordinary amateur work.

Most of the makers of sensitised material make filters specially adjusted to their own emulsions, but of necessity the mounts they supply (save to special order) are of the general-purpose type that fit, by means of springs, lenses of a fairly wide range of diameters. It is rare that a lens-hood can be used in conjunction with such a mount. Camera makers, on the other hand, supply filters in mounts designed for their particular instruments, and in many cases supply a lens-hood that can be used at the same time as the filter, but it is evident that the filter itself is not calculated for the emulsions of any one particular maker. The photographer has to choose for himself whether he will have a filter to suit his camera or to suit his film.

*Graduated Screens, Graduated Filters, or Sky-filters*, are yellow or green filters in which the colouring varies from fairly deep at one end to colourless at the other. If placed well in front of the lens, such a filter can be adjusted so that the coloured part covers the sky while the clear part covers the landscape. Although a special mount is required, these filters have the advantage that they can be used to give good cloud-rendering without any increase in exposure being necessitated by their use.

*Multiplying Factors*.—The increase in exposure necessitated by a filter depends, as already made clear, on the colour-sensitivity of the emulsion. Although neither all orthochromatic nor all panchromatic films are alike in this respect, the factors given in the table opposite may be accepted as approximately correct for the two types of emulsion.

*The Preparation of Filters*.—Filters may be made by coating glass with colourless gelatine and then staining them by immersion in a solution of a dye. Alternatively, the dye may be incorporated in the gelatine before coating. A photographer desirous of making his own filters will, however, be very much better advised to buy a ready-prepared gelatine filter, which will only cost him a few pence, and to cement it up between suitable glasses.

The glasses, which should be best quality patent plate, may be bought cut to the required size. The cement used is Canada balsam. Dilute this with xylene till it is about as thick as glycerine, pour a small pool on to the centre of one of the glasses, and spread it more or less evenly over the whole

# Filter

## MULTIPLYING FACTORS OF WELL-KNOWN FILTERS.

Maker.	Name.	Orthochromatic.	Panchromatic.
Agfa	No. 0	$1\frac{1}{2}$	$1\frac{1}{4}$
	No. 1	$2\frac{1}{2}$	$1\frac{3}{4}$
	No. 2	4	2
	No. 3	6	$2\frac{1}{2}$
	No. 4	5	$2\frac{3}{4}$
	No. 5	—	3
Ensign	Light Green	2	2
	Medium Green	—	3
	Dark Green	—	4
	Yellow	2	$1\frac{1}{2}$
	Red	—	4
	Optigrad	1	1
Ilford	Alpha	3	$1\frac{3}{4}$
	Beta	—	3
	Gamma	—	4
	Delta	6	$2\frac{1}{2}$
	Iso	3	—
	K 1	$2\frac{1}{2}$	$1\frac{1}{4}$
Kodak	K $1\frac{1}{2}$	4	2
	K 2	6	3
	E	—	5
	G	—	3
	X1	6	$4\frac{1}{2}$
	No. 0	2	$1\frac{1}{2}$
Leitz	No. 1	3	2
	No. 2	$5\frac{1}{2}$	$2\frac{1}{2}$
	Green	—	$3\frac{1}{2}$
	Yellow 1	2	$1\frac{1}{2}$
	Yellow 2	3	2
	Green 1	3	2
Optochrom	Green 2	6	3
	Blue	—	$1\frac{1}{2}$
	Red	—	8
	Reform	1	1
	Moment	2	$1\frac{1}{2}$
	Normal	5	$2\frac{1}{2}$
Zeiss	Light	2	$1\frac{1}{2}$
	Medium	3	2
	Orange	8	$3\frac{1}{2}$
	Panchro	—	2

## Filter Papers

## Fine-Grain Development

surface with a glass rod. Lay the gelatine on this, cover it with clean card and press out excess of balsam. Now spread balsam, as before, on the filter, press the second glass firmly down, and make sure all excess balsam and all air-bubbles have been pressed out. Leave under pressure for some days to dry, and then waterproof the edges with celluloid varnish.

*Filters for Three-Colour Work.* See COLOUR PHOTOGRAPHY. See also COLOUR-SENSITIVE EMULSIONS.

**Filter Papers.** See FILTRATION.

**Filtration.** In most cases such filtering as is required for photographic operations is done through a wad of cotton-wool pushed into the neck of a funnel. Really finely-divided precipitates cannot be filtered out by this, and for these more exacting cases a filter-paper should be used. This is a pure paper not dissimilar from blotting-paper, sold ready-cut into circular discs. For use, a disc is folded into four quadrants, and one of these is opened out to form a conical cup. This is fitted into a glass funnel, and the liquid to be filtered is poured into it.

**Final Support.** See CARBON PROCESS.

**Finder.** See VIEW FINDER.

**Fine-Grain Development.** Fine-grain development aims at producing negatives in which the structure of the image is as homogeneous as possible. The need for this has arisen through the widespread use of cameras making small negatives that have to be enlarged many diameters to produce the final print.

The most fundamental way of controlling graininess is by choice of emulsion. Many of the modern films combine a reasonably high speed (up to perhaps  $27^{\circ}$  Sch.), with a freedom from grain that allows of making enlargements of several diameters even when an ordinary (non-fine-grain) developer is used. With almost any fine-grain developer, such a film will give enlargements of 10 to 20 diameters before the structure of the image becomes obtrusive. Faster films, however, are grainier, and special precautions are generally necessary when developing these.

Another factor of the highest importance is the exposure given to the film. Two prints, made from negatives that received different exposures but were developed together in

## Fine-Grain Development

a developer not containing paraphenylene diamine, may be identical in depth and contrast, but that made from the more fully exposed negative will show very much more graininess. For the finest grain, it is therefore essential to give an exposure only just long enough to ensure good reproduction of the shadow tones. This exposure is generally referred to as the "minimum correct exposure." (See SENSITOMETRY.)

With paraphenylene diamine developers, however, increase of exposure appears to decrease graininess rather than to increase it.

From the practical point of view, avoidance of the "clumping" of grains during development is a most important matter, as even in the fastest emulsion the actual grains are exceedingly small. The graininess that is seen in an enlargement from a grainy negative is therefore caused, not by individual grains, but by agglomerations of grains.

The more energetic the developer used, and the longer it is allowed to act, the larger and more obtrusive will these agglomerations be. A fine-grain developer is essentially one which is gentle in its action, and even in this development is only carried far enough to give a soft negative, suitable for printing on a moderately contrasty rather than on a soft grade of paper.

The energy of a developer may be kept down either by choosing an inherently non-energetic developing agent, such as paraphenylenediamine, or by using a more energetic developing agent, such as metol, and keeping the amount of alkali in the solution so low that its action is gentle. Both types of developer are in regular use. An additional line of attack is furnished by the use of solvents of silver bromide (*e.g.*, a sulphite, a thiocyanate, or a bromide) which, by their tendency to dissolve away the edges of the grains, reduce their tendency to agglomerate during development.

Since the latter effect can reduce the amount of silver deposited as a result of a given amount of light action, the presence of an excessive amount of a solvent of a silver bromide makes extra exposure necessary. So also does the use of a developing agent of very low energy, which is usually incapable of bringing out lightly exposed detail that could have been developed up with a more energetic developer. In effect, therefore, a film may be slower when a fine-grain developer is used. This fact has led to the introduction of a number of formulæ offering different degrees of fineness of grain in exchange for different degrees of loss of speed.



## Fine-Grain Development

### FORMULÆ BASED ON HIGH-ENERGY DEVELOPING AGENTS.

**D.76.**—Although it was originally put forward as a fine-grain developer, the M.Q. borax formula of the Eastman Kodak Company of America, universally known as D.76, is rapidly becoming a standard all-purposes developer in all amateur work. It is now realised that the fineness of grain that it gives is in no way remarkable, being but little superior to that given by many M.Q. and similar developers of traditional type. Its general adoption is chiefly due to the fact that no other type of developer allows as short an exposure to be given without signs of under-exposure becoming manifest. Only when using D.76, or one of the many related developers, does the film show its maximum speed.

The high proportion of sodium sulphite, which acts as a mild solvent of silver bromide, ensures that grain shall be moderately fine, while it also appears that the sulphite helps to maintain the speed of the film.

The formula for D.76, with those of various related developers, is given in *Choosing a Developer* under DEVELOPMENT, but as it has served as a starting-point for formulæ of more definite fine-grain type, it is repeated here for reference.

It is :—

Metol	17½ gr.	2 gms.
Sodium sulphite (anhyd.)	2 oz.	100 gms.
Hydroquinone	44 gr.	5 gms.
Borax	17½ gr.	2 gms.
Water to	20 oz.	1000 c.c.

**Buffered Borax.**—Under this name a variation of D.76 has received much publicity. The formula is that of D.76 with the addition of 125 grs. (14 gms.) of boric acid. As the borax remains at its original low figure (compare D.76d), this addition lowers the activity of the developer. The effective emulsion speed is in consequence very noticeably reduced, and the graininess is very appreciably less than with D.76 or D.76d.

**Development Time.**—With continuous agitation, 16 to 19 minutes at 65° F. with the fastest films.

**Keeping Properties.**—Between those of D.76 and D.76d.

**Exhaustion.**—Rapid, owing to high susceptibility to products of development. A maximum of two 36-exposure strips should be developed in each half-litre (17½ ozs.).

**Metol-Sulphite.**—Slow-working and gives finer grain than most metol or M.Q. formulæ. Specially suited for subjects

## Fine-Grain Development

of very high contrast, as it develops shadow detail without blocking high-lights.

Metol . . . . .	130 grs.	(15 gms.)
Sodium sulphite (anhydr.) . . . . .	610 „	(70 gms.)
Potassium bromide . . . . .	9 „	(1 gm.)
Water to . . . . .	20 ozs.	(1,000 c.c.)

*Development Time.*—Up to 25 or 30 minutes at 65° with the fastest films.

*Exhaustion.*—No precise data available, but the large proportion of metol present suggests that exhaustion would be slow.

**D.23.**—A recently introduced Kodak formula containing metol and sulphite only.

Metol . . . . .	65 grs.	(7.5 gms.)
Sod. sulphite (anhydrous) . . . . .	2 ozs.	(100 gms.)
Water to . . . . .	20 „	(1000 c.c.)

*Development time.*—22 mins. at 68° for the fastest films. Average roll films, 17 mins.

*Emulsion Speed.*—Slightly less than with D.76.

*Exhaustion.*—One litre (35 oz.) will develop eight rolls of film (about 80 sq. in. each) before loss of emulsion speed becomes excessive. Each film requires 10 per cent. longer development time than the last. For replenisher, see below.

*Grain.*—Slightly finer than D.76.

**D.25.**—Identical with the D.23 formula above except that the activity is reduced by the addition of 15 grams (130 grains) of sodium bisulphite.

*Development time.*—22 minutes at 77° for the fastest films ; average roll films 17 mins.

*Grain.*—Slightly finer than D.K.20 ; a good deal finer than D.23 or D.76.

*Emulsion Speed.*—Average about 60 per cent. of that found with D.76.

*Exhaustion.*—As D.23, but increase time by 15 per cent. for each film after the first.

**Replenisher for D.23 and D.25.**—The life of both D.23 and D.25 may be extended by adding the following replenisher at the rate of  $\frac{3}{4}$  oz. per film up to 25 films per original 35 oz. for D. 23, or, for D.25,  $1\frac{1}{4}$  oz. per film for the first 12 films per

## Fine-Grain Development

original 35 oz. and  $\frac{3}{4}$  oz. per film thereafter up to a maximum of 25 films.

Metol . . . . .	88 grs.	(10 gms.)
Sod. sulphite (anhydr.) . .	2 ozs.	(100 gms.)
Sodium metaborate (Kodalk)	175 grs.	(20 gms.)
Water to . . . . .	20 ozs.	(1000 c.c.)

When using the replenisher the development time remains unchanged throughout the life of the developer.

**D.K.20.**—This developer, which gives a considerably finer grain than D.76, owes its improved fine-grain properties to the inclusion of a thiocyanate and a bromide, both of which are solvents for silver bromide. The results, both from the point of view of grain and of emulsion-speed, are not very dissimilar from those given by "buffered borax," but the keeping properties and behaviour on exhaustion are very much more favourable. The formula is:—

Elon (metol) . . . . .	44 grs.	(5.0 gms.)
Sodium sulphite (anhydr.) .	880 "	(100 gms.)
Kodalk . . . . .	17½ "	(2.0 gms.)
Potassium thiocyanate . .	9 "	(1.0 gms.)
Potassium bromide . . .	4½ "	(0.5 gms.)
Water up to . . . . .	20 ozs.	(1,000 c.c.)

*Keeping Properties.*—Excellent.

*Development Time.*—For the fastest films, about 18–20 minutes at 65° F. with constant agitation.

*Emulsion Speed.*—Averages about 62 per cent. of that found with D.76, and is still about 10 per cent. *higher* than that with a conventional M-Q developer.

*Exhaustion.*—Up to a maximum of six 36-exposure lengths of 35-mm. film may be developed in half a litre (17½ ozs.). For constant gamma, times for successive films should be in the proportions 100, 113, 132, 155, 182, 215.

*Replenisher for D.K.20.*—Change in development time with use can be avoided by adding  $\frac{3}{4}$  oz. of the following replenisher after the development of each roll of film (80 sq. in.).

Metol . . . . .	65 grs.	(7.5 gms.)
Sod. sulphite (anhydr.) . .	2 ozs.	(100 gms.)
Sodium metaborate (Kodalk)	175 grs.	(20 gms.)
Potass. thiocyanate . . .	44 "	(5 gms.)
Potass. bromide . . . . .	9 "	(1 gm.)
Water to . . . . .	20 ozs.	(1000 c.c.)

## Fine-Grain Development

Each litre (35 oz.) of D.K.20 may be used for 25 films, if replenished as above, before loss in film speed becomes noticeable.

### FORMULÆ BASED ON LOW-ENERGY DEVELOPING AGENTS.

The only low-energy developing agents in common use are paraphenylene-diamine and Meritol. The latter is a proprietary developing agent which is an addition-compound of paraphenylene-diamine and pyrocatechin in molecular proportions.

Plain paraphenylene-diamine, made up with sulphite only, is slow in action, causes very considerable loss in emulsion-speed, and will not give a very high gamma even if development is prolonged. But the grain it gives is very fine indeed. It is now very little used, as the decrease of emulsion-speed in most cases makes it more profitable to use a slow film of inherently fine grain and develop it in D.76 or D.K.20.

**Sease Developers.**—To lessen the extra exposure required, various experimenters have used paraphenylene-diamine in alkaline solution, or have added other developing agents of higher energy. This gives increased emulsion-speed, but at the cost of coarser grain. The Sease developers, due to the American experimenter, Dr. Sease, offer four different compromises between grain and speed. They consist of paraphenylene-diamine and sulphite, to which is added varying amounts of glycin. The Sease III formula has become accepted in America as the standard developer of its type. In performance it is practically identical with Meritol or M.C.M. 100 (below), in which the pyrocatechin plays almost exactly the same part as the glycin in Sease III.

The formulæ are :—

#### *Sease I.*

Paraphenylene-diamine . . .	88 grs. (10 gms.)
Sodium sulphite (anhydr.) . .	790 „ (90 gms.)
Water . . . . .	20 ozs. (1,000 c.c.)

**Sease II, Sease III, and Sease IV.**—These consist of Sease I with the addition of 1, 6, and 12 gms. (9, 52, and 105 grs.) respectively of glycin.

**Keeping Properties.**—Good.

**Development Times.**—With minimum agitation, 32, 22, 17, and 15 minutes at 65° F. for the fastest films.

## Fine-Grain Development

*Emulsion Speed.*—Varies with film, but for fastest may be no more than 20 per cent. of normal with Sease I, rising to 50 per cent. of normal with Sease IV.

*Exhaustion.*—No measured figures available, but each half-litre (17½ ozs.) is said to develop four to five 36-exposure strips of 35-mm. film (200 to 250 sq. ins. of negative). Increase time about 6 per cent. for each length (50 sq. ins.) after the first.

*Edwal 12.*—By far the best all-round paraphenylene diamine formulae are those activated with a little metol, which increases emulsion-speed considerably but coarsens grain only by a trifle. The Edwal 12 formula, which is very economical in use, is very popular in America. Its British counterpart is Meritol-metol, which is closely similar except that pyrocatechin replaces glycin.

Metol . . . . .	52 grs. (6 gms.)
Sodium sulphite (anhydr.) . . . . .	790 „ (90 gms.)
Paraphenylene-diamine . . . . .	88 „ (10 gms.)
Glycin . . . . .	44 „ (5 gms.)
Water . . . . .	20 ozs. (1,000 c.c.)

*Development Time.*—With minimum agitation, up to 25 minutes at 65° F. for fastest films. Other films, 12 to 20 minutes.

*Emulsion Speed.*—About 65 per cent. of maximum.

*Exhaustion.*—Each half-litre (17½ ozs.) will develop five 36-exposure strips of 35-mm. film (200 to 250 sq. ins. of negative). Increase time about 6 per cent. for each length (50 sq. ins.) after the first.

*Grain.*—Fine and even after developer has been used, but coarser with unused developer. To avoid this, add about 20 per cent. of old used developer to each batch made up; development times above allow for this. For fresh developer, reduce time by 25 per cent., or alternatively add 5 grs. (0.5 gm.) of potassium thiocyanate to the above formula. But this addition, or the inclusion of old developer, involves a further loss of emulsion speed.

*Champlin 15.*—Produced by an American, Harry Champlin, this has been stated to require *half* the exposure necessary for D.76 while giving very fine grain indeed. Independent measurements have more recently shown it not to live up to these claims in the matter of emulsion speed, though it is in

## Fine-Grain Development

other respects an admirable developer. For all its elaboration, its behaviour, both in the matter of grain and emulsion speed, is practically identical with that of Edwal 12.

Water . . . . .	20	ozs.	(1,000 c.c.)
Pyro . . . . .	31	grs.	(3.5 gms.)
Sodium sulphite (anhydr.) . . . . .	530	"	(60 gms.)
Benzoic acid . . . . .	10½	"	(1.2 gms.)
Salicylic acid . . . . .	4½	"	(0.5 gms.)
Boric acid . . . . .	22	"	(2.5 gms.)
Tannic acid . . . . .	9	"	(1 gm.)
Glycin . . . . .	100	grs.	(11.5 gms.)
Paraphenylene-diamine . . . . .	100	"	(11.5 gms.)
Isopropyl alcohol 97 per cent. . . . .	1	oz.	(50 c.c.)
Nickel ammonium sulphate . . . . .	9	grs.	(1 gm.)

The precipitate formed on the addition of the last ingredient must be filtered out.

*Development Time.*—With moderate agitation, 18 minutes at 73° F. for the fastest films.

*Emulsion Speed.*—Averages 59 per cent. of that with D.76.

*Exhaustion.*—Each half-litre (17½ ozs.) will develop four 36-exposure rolls of 35-mm. film (200 sq. ins. of negative). Increase time by 2 minutes for each film after the first.

*Keeping Properties.*—Can be stored for prolonged periods without deterioration.

### *Meritol Developers.*

As already stated, Meritol is an addition-compound of paraphenylene-diamine and pyrocatechin in molecular proportions. For the fineness of grain that it gives, the emulsion speed is higher than with the majority of fine-grain developers. The fundamental formula is :—

Meritol . . . . .	140	grs.	(16 gms.)
Sodium sulphite (anhydr.) . . . . .	800	"	(90 gms.)
Water . . . . .	20	ozs.	(1,000 c.c.)

This formula is closely akin to Sease III, in which glycin replaces the pyrocatechin.

*Development Time.*—With frequent agitation, 30 minutes at 65° F. for the fastest films.

*Emulsion Speed.*—About 60 to 70 per cent. of that obtained with D.76.

*Exhaustion.*—Each half-litre (17½ ozs.) may safely be used to develop two 36-exposure lengths of 35-mm. film (100 sq. ins. of

## Fine-Grain Development

negative). When nearly exhausted this developer takes on the characteristics of plain paraphenylene-diamine, requiring very prolonged development time and considerable extra exposure.

*Grain.*—Very fine and even—certainly not less so than with Sease III.

*Meritol-Metol.*—To reduce the development time and improve the exhaustion characteristics of the plain Meritol developer, metol is now usually added. For the fineness of grain that it gives, this developer appears to involve less loss of film-speed than almost any other. The official formula is:—

Metol . . . . .	20 grs.	(2.3 gms.)
Meritol . . . . .	120 „	(13.7 gms.)
Sodium sulphite (anhydr.) . . . . .	800 „	(90 gms.)
Water . . . . .	20 ozs.	(1,000 c.c.)

*Development Time.*—With frequent agitation, 16 minutes at 65° F. for the fastest films.

*Emulsion Speed.*—Well over 70 per cent. of that obtained with D.76.

*Exhaustion.*—Each half-litre (17½ ozs.) will develop four 36-exposure strips of 35-mm. film (200 sq. ins. of negative). Increase time about 15 per cent. for each strip (50 sq. ins.) after the first.

*Grain.*—Hardly less fine than that given by plain Meritol.

*M.C.M. 100*—The “Miniature Camera Magazine” has sponsored a variation of the plain Meritol developer in which a little alkali is included to speed up development, and to increase emulsion-speed a little at the cost of slightly coarser grain.

The formula is:—

Sodium sulphite (anhydr.) . . . . .	765 grs.	(88 gms.)
Meritol . . . . .	140 „	(16 gms.)
Borax . . . . .	20 „	(2.3 gms.)
Tribasic sodium phosphate . . . . .	60 „	(6.9 gms.)
Potassium bromide . . . . .	2 „	(0.2 gm.)
Water to . . . . .	20 ozs.	(1,000 c.c.)

*Keeping Properties.*—Unchanged up to six months if properly stored.

*Development Time.*—16-20 minutes at 70° F. for the fastest films. Amount of agitation for which this time is recommended not stated.

## Fine-Grain Development : Two-Bath

*Emulsion Speed.*—Not less than 70 per cent. of maximum for fresh developer.

*Exhaustion.*—Each half-litre ( $17\frac{1}{2}$  ozs.) is said to develop six 36-exposure lengths of cine film (about 300 sq. ins. of negative). First two lengths time as stated, after which time should be increased by 10 per cent. for each film.

*Diluting Fine-Grain Developers.*—To avoid the variation of development time and other uncertainties brought about by using the same solution repeatedly, some workers dilute a fine-grain developer, use it once, and then discard it. The diluted developers generally give a slightly coarser grain, but the difference is not large. Care must be taken not to be too economical; the quantity of undiluted developer used must be sufficient for the work it has to do.

Development time is *not* proportional to dilution with fine-grain developers; each formula has to be experimented with individually. Diluted to ten times the usual volume, the time with M.C.M. 100 or Champlin 15 has to be trebled; with Edwal 12 it has only to be doubled. With Meritol-metol or M.C.M. 100 diluted to about four to five times normal volume, develop for double time.

### TWO-BATH DEVELOPMENT.

For subjects of high contrast, into which class most artificial light work falls, a two-bath developer has special claims to attention. The principle is simply a variation of the old water-bath development. The film is partly developed in a low-alkali developer, and then transferred, without washing, to a solution of an alkali. In this the developer carried over in the film is quickly exhausted in the highlights, but continues to work in the shadows until it diffuses away (about 3 minutes.) In this way full shadow detail is obtained without blocking the highlights. For many subjects the deformation of the characteristic curve to which this behaviour corresponds is distinctly helpful.

A characteristic of this type of developer is that it is remarkably insensitive to changes in development time, owing to the fact that the extent of development in the second bath is limited. A full discussion of the method will be found in *J. Soc. Motion Picture Engineers*, July, 1933, where it is pointed out that it is desirable (at all events for bulk work) to devise the developers to suit the film to be used and the value of gamma required.



## Fine-Grain Development : Two-Bath

A general purpose developer issued by Leitz Ltd., for amateur use is as follows :—

A.	Metol . . . . .	45 grs. (5 gms.)
	Sodium sulphite (anhydr.)	880 „ (100 gms.)
	Water to . . . . .	20 ozs. (1,000 c.c.)
B.	Borax . . . . .	88 grs. (10 gms.)
	Water to . . . . .	20 ozs. (1,000 c.c.)

*Keeping Properties.*—Excellent.

*Development Time.*—Medium speed films (26° Sch.) 4 minutes, fastest films up to 10 minutes, in A at 65°F., then transfer, without washing, to B for 3 minutes. Time in B is not critical.

*Exhaustion.*—Bath A can be used repeatedly without appreciable change, taking at least eighteen 36-exposure strips of 35-mm. film (900 sq. ins. of negative) per half-litre (17½ ozs.) before rate of development or emulsion speed changes seriously. Bath B deteriorates more rapidly, the extent of deterioration depending on the amount of A carried over. For tank work, probably three strips (150 sq. ins. of negative) would represent the desirable limit of use.

*Grain.*—Owing to the low alkalinity of bath A, and the fact that grain is most noticeable in the lighter half-tones, grain is slightly better than that given by D.76.

*Emulsion Speed.*—Claimed to be even a fraction higher than with D.76—and is quite certainly no lower.

*Symon Two-Bath Developer.*—This formula is an application of the underlying principles of the DK20 developer (*q.v.* above) to the two-bath system. At the cost of a little emulsion-speed, this allows the advantages of fine-grain and two-bath development to be combined, and is thus an especially useful formula for high-contrast subjects.

A.	Water (at 125° F.) . . . . .	15 ozs. (750 c.c.)
	Metol . . . . .	44 grs. (5 gms.)
	Sodium sulphite (anhydr.) . . . . .	880 „ (100 gms.)
	Potass. thiocyanate . . . . .	9 „ (1 gm.)
	Potass. bromide . . . . .	4½ „ (0.5 gm.)
	Cold water to . . . . .	20 ozs. (1,000 c.c.)

### Stock B.

	Kodalk . . . . .	176 grs. (20 gms.)
	Water to . . . . .	20 ozs. (1,000 c.c.)

## Fine-Grain Development : Two-Bath

For use, dilute 1 part of Stock B with 9 times its volume of water. Discard after using for one film.

*Keeping Properties.*—Excellent.

*Development Time.*—For a gamma of 0.7, develop in A at 65° F. for times ranging from 6 minutes for a fine-grain contrasty film of speed about 27° Sch. to 15 mins. for a fast slow-developing film of speed 31° to 32° Sch. Transfer to bath B for 3½ mins. in every case.

*Exhaustion.*—Each litre of bath A will develop some 20 36-exposure films, or each 20 oz. some 10 films. (7,000 sq. cms. per litre, or 600 sq. ins. per pint.) To keep development times constant, it is recommended to add a small amount of replenisher after the development of each film.

### A Bath Replenisher.

Water (125° F.)	.	.	.	7½ ozs. (300 c.c.)
Metol	.	.	.	33 grs. (3 gms.)
Sodium sulphite (anhydr.)	.	.	440	„ (40 gms.)
Potass. thiocyanate	.	.	22	„ (2 gms.)
Cold water to make	.	.	10	ozs. (400 c.c.)

If 1 litre (35 oz.) of A is set aside for the development of 20 films, after each is developed the used bath is returned to the unused portion of the litre of solution, and 20 c.c. of the replenisher is added.

If 1 pint (20 oz.) is set aside for the development of 10 or 11 films, the same procedure is used, the amount of replenisher added being now 5 drachms.

*Grain.*—Similar to D.K.20.

*Emulsion Speed.*—Similar to D.K.20.

**Meritol-Caustic.**—A two-bath developer in which practically no development takes place in the first bath, so giving an enhanced "two-bath effect," with full development of shadow detail and heavily curtailed development of the highlights. It is particularly valuable for stage scenes and other subjects of exceptionally high contrast. As the extent of development is almost entirely controlled by the quantity of developing agent carried over in the film into the second bath, the only useful control of overall contrast is by variation of the concentration of Meritol in the first bath.

## Fine-Grain Development : Physical

For an average film, the following is suitable :—

A.	Meritol . . . . .	60 grs.	(7 gms.)
	Sod. sulphite (anhydr.) . . . . .	350 ..	(40 gms.)
	Water to . . . . .	20 ozs.	(1,000 c.c.)
B.	Caustic soda, 10% . . . . .	1½ oz	(40 c.c.)
	Water to . . . . .	16 ..	(500 c.c.)

The proportions of the B bath are by no means critical.

For a slow-developing film, the quantity of Meritol may be increased to 90 gr. (10 gms.), or for a more rapidly-developing film, it may be reduced to 45 gr. (5 gms.).

The film is immersed in A for 3 minutes at 65° F., and then, without washing, transferred to B for 2 to 3 minutes, and thence to a hardening stop-bath (*q.v.*).

The B bath must be made up at the time of use, and discarded the same day. The A bath may be kept in use for prolonged periods.

*Grain.*—Not very fine : may be coarser than D.76.

*Emulsion Speed.*—Considerable increase in speed has been claimed, but not fully substantiated. Compared with plain Meritol or M.C.M.100 there is a considerable gain, but even so speed, except perhaps at low values of gamma, probably does not exceed that obtained with D.76.

### PHYSICAL DEVELOPMENT.

In the ordinary process of "chemical" or "alkaline" development, the silver forming the image is derived from the silver compounds present in the emulsion itself (see DEVELOPMENT). In physical development, on the other hand, the silver is deposited from the developing solution.

The developer consists of a solution containing a silver salt and a reducing agent, and is so balanced that silver is just on the verge of being thrown down. If this solution is brought into contact in suitable conditions with an exposed film, the silver is preferentially deposited on the parts of the film that have been acted on by light. The grain of an image so formed is exceptionally fine, as the tendency for the grains to "clump" is much smaller than in chemical development.

In early efforts at physical development it was found that very full exposure (up to five or ten times normal) was needed, but Dr. A. F. Odell, of America, found that by giving the film a preliminary treatment with potassium iodide solution this extra exposure was no longer needed. His methods have

## Fine-Grain Development : Physical

recently been modified a little by the late P. K. Turner, the leading English exponent of physical development, and the following data are abbreviated from his book, "Processing Miniature Films," to which reference should be made for more detailed working instructions.

### *Forebath.*

Sodium sulphite (anhydr.)	.	220	grs.	(25	gms.)
Potassium iodide	.	88	„	(10	gms.)
Water to	.	20	ozs.	(1,000	c.c.)

### *Silver Solution.*

Sodium sulphite (anhydr.)	.	550	grs.	(62.5	gms.)
Silver nitrate	.	140	„	(16	gms.)
Hypo	.	1,370	„	(156	gms.)
Water to	.	20	ozs.	(1,000	c.c.)

Dissolve the sulphite in half the water. Next dissolve the silver nitrate in 2 ozs. (60 c.c.) of water, and add the sulphite solution to it slowly, with stirring. A precipitate will form, but will redissolve before all the sulphite is added. When clear, add the hypo and make up to final bulk with water.

### *Exciter.*

Metol	.	140	grs.	(16	gms.)
Hydroquinone	.	280	„	(32	gms.)
Sodium sulphite (anhydr.)	.	550	„	(62.5	gms.)
Caustic soda	.	280	„	(32	gms.)
Water to	.	20	ozs.	(1,000	c.c.)

Dissolve in order, adding the caustic soda, dissolved in about 3 ozs. (150 c.c.) of water, last of all.

*Method of Use.*—Immerse film in forebath for 3 minutes, then rinse in two changes of water. Transfer to a developer made up as follows :—

Silver solution	.	4	ozs.	(1,000	c.c.)
Water	.	16	„	(400	c.c.)
Exciter.	.	200	minims	(10	c.c.)

This developer must be mixed only when wanted ; it must be poured into the tank within 10 minutes at most of adding the exciter. The amount of the latter must be precisely measured, as the quantity of exciter entirely controls the rate of development.

*Development Time.*—30 minutes at 65° F. with the fastest films.

## Fine-Grain Development: Dye Methods

*Keeping Properties.*—The separate solutions keep almost indefinitely.

*Emulsion Speed.*—Threshold speed, as found by DIN or Scheiner measurements, is usually reduced a good deal; H. & D. speed practically unchanged (see SENSITOMETRY).

*Exhaustion.*—The forebath can be used up to eight or ten times, but the mixed developer is useless within an hour of adding the exciter.

*Special Precautions.*—Any metal in the tank must be covered over with wax, celluloid varnish, or other waterproof film, or it will be silver plated. Fixation is slow; a fresh bath of 25 per cent. hypo is recommended.

Finely-divided silver is deposited on the reel and the walls of the tank. This can be dissolved off by the following cleanser :—

Potassium bichromate	.	.	220 grs. (25 gms.)
Sulphuric acid (conc.)	.	.	440 „ (50 gms.)
Water to	.	.	20 ozs. (1,000 c.c.)

Add the acid *slowly* to the bichromate solution. This may be used as long as it continues to clean the tank.

If the film appears fogged, check for the presence of a deposit of loose silver by swabbing one end of it with a plug of cotton-wool. If any black deposit is wiped off by this, treat the film for a few moments with 1 part of the above cleanser in 20 parts of water. Too prolonged treatment, or too concentrated a solution, will attack the image.

### DYE DEVELOPMENT.

It has several times been suggested that grain could be largely eliminated by making use of a developer that dyes the gelatine in proportion to the amount of image formed, the silver image being dissolved away during or after fixation. This method is akin to that used in making the Kodachrome and Agfacolor transparencies, the final image of which consists entirely of dyes. These are of very fine grain indeed, but it seems probable that the fineness of grain is due much more to the use of reversal processing than to dye-development.

Thioindoxyl is a developer leaving a red dye which might be suitable for this application.

Detailed formulæ for coupler developers, in which the by-product of development is not itself coloured, but combines with a non-staining material already in the developer to give a dye-image, have been issued in America (*American Photography*, 33, 3 (1939) p. 161.) The developer used, which is

## Finger-Print Photography

primarily intended for developing the three positives for three-colour printing, is as follows:—

Sodium carbonate (anhydr.)	.	.	34 gms.
Sodium sulphite (anhydr.)	.	.	20 gms.
2-amino-5-diethylaminotoluene monohydrochloride	.	.	0.5 gm.
Potassium bromide	.	.	0.6 gm.
Water to	.	.	1,000 c.c.

If a yellow image is required, add, to each 250 c.c. of the above solution, 0.5 gm. of acetoacetanilide; for a blue-green image, add 0.1 gm. of 2-4 dichloro- $\alpha$ -naphthol; or for a magenta image add 0.05 gm. of *p*-nitrophenylacetonitrile, the added chemical being first dissolved in 5 c.c. of acetone. The silver image can be removed, after fixation and thorough washing, in Farmer's reducer.

It must be added that in the present state of knowledge of the application of such developers to ordinary negatives, any use of these or similar formulæ must be regarded as experimental.

**Finger-Print Photography.** The great use to which photographs of finger-prints have been put in many important cases has caused a considerable amount of attention to be devoted to this branch of work. The criminal investigation departments of most countries are now equipped with every facility for making finger-print records of criminals and "suspects," and for producing photographic enlargements for reference. The taking of a photograph of a faint impression of a finger on some object touched by a criminal or other person is an undertaking requiring considerable technical knowledge. The following methods will be of service when photographing finger-prints made upon different surfaces:—

(a) On light surfaces such as china plates; dust on (dry) very fine graphite powder; blow off with bellows, etc., *not with breath*. The "dusting-on" is best effected by charging a heavy, flat-ended camel's-hair brush with the powder, holding it near the surface and jerking it by a blow on the hand which is holding it.

(b) On dark surfaces, such as the black or green paint of a safe, mahogany furniture, etc.; treat similarly, using fine, dry white-lead powder.

(c) "Invisible" finger-prints on paper. Develop with aqueous solution of silver nitrate (5 to 8 per cent.).

A useful work on the subject of finger-print photography is "Finger Prints," by Oliver Cromwell, published by Elliott Stock. (Out of print.)

**Fingers, Stains on, To Remove.** See SKIN, EFFECTS OF CHEMICALS ON.

**Finishing Prints.** See BROMIDE PRINTS, SPOTTING, DOPE and OIL REINFORCEMENT. Also COLOURING PHOTOGRAPHS and AIR BRUSH.

**Fish Glue Process.** See PHOTO-MECHANICAL PROCESSES.

**Fixatif, or Varnish for Prints.** See VARNISH.

**Fixed Focus.** Term applied to cameras (or lenses) devoid of focusing adjustment. As any such camera may be called upon to produce photographs of either views or groups, the focusing is actually set by the makers at the hyperfocal distance (*q.v.*). Objects are then sufficiently sharp from half this distance to the horizon. A fixed setting such as this is only satisfactory in practice when the hyperfocal distance is small enough for it to be unlikely that the user of the camera would wish to approach more nearly to his subject than half this distance.

A small hyperfocal distance requires either a small stop or a short focal length, or both. Fixed focus is therefore mainly restricted (a) to cheap cameras, usually of box type, in which the aperture of the lens is about  $f/11$ , (b) to inexpensive miniature cameras using a lens of focal length round about 2 ins., and having an aperture up to about  $f/6$ , and (c) to cine cameras, in which the focal length of the lens may be as little as half an inch (8 mm. size). In the last case a very large stop may be used with satisfaction. With 16 mm. cameras a fixed focus lens is generally used for lenses of maximum aperture up to  $f/3.5$ , but for faster lenses a focusing movement is in most cases fitted.

For formula and further details, see HYPERFOCAL DISTANCE.

**Fixed-Focus Telephoto Lens.**—In this special case the term "fixed focus" does *not* mean that the lens cannot be focused, but that it has one unalterable focal length, and cannot be adjusted to give varying degrees of magnification. (See TELEPHOTO LENS.)

**Fixing.** The removal of any sensitive substance not acted upon by light or by the developer, thus rendering the negative or print unalterable by further action of light.

## Fixing

For all negatives, and for prints on paper the sensitivity of which is due to compounds of silver, the fixing agent invariably used is a solution of sodium thiosulphate, familiarly known to all photographers as "hypo." This universal term is an abbreviation of "hyposulphite of soda," the name by which hypo was known in a now long obsolete system of chemical nomenclature. Substances other than hypo, including potassium cyanide, have been suggested in the past as fixing agents, but none is as cheap, as efficacious, as convenient, and as non-poisonous as hypo.

Fixing is carried out by leaving the developed print or negative in a solution of hypo of concentration about 20 per cent., or 4 ozs. to the pint, until all silver compounds are dissolved away, or, more correctly, converted into soluble compounds that can be removed in the subsequent washing. To prevent staining due to the oxidation of developer, it is now almost invariable practice to add an acid to the bath. As hypo is very readily decomposed by any but a weak acid, sulphurous acid, either in the form of an acidified solution of sodium sulphite, or as bisulphite or metabisulphite, is employed. An addition of potassium metabisulphite to the extent of about  $2\frac{1}{2}$  per cent. ( $\frac{1}{2}$  oz. per 20 ozs.) is usual (see ACID FIXING). It should be noted that for print-out papers, including self-toning papers, the fixing bath must *not* be acid; a 10 per cent. solution of hypo to which is added a few drops of ammonia or a pinch of sodium bicarbonate is desirable for these papers.

The strength of the hypo-bath is not critical; since the action proceeds to completion in any case, a weaker bath may be used provided longer time is allowed for its action. Too strong a bath, however, is not advised; it leads rather readily to reticulation, frilling, and other damage to the gelatine, and offers but little compensation as regards quicker fixing. A very concentrated solution in fact fixes more slowly than a more dilute one, and 30 per cent. (6 ozs. to the pint) may be regarded as the upper useful limit of concentration.

In the U.S.A. a hardening fixing bath, containing chrome or potash alum as the hardening agent, is now almost universally used for all purposes. Chrome alum baths are inconvenient, for they lose their hardening properties rapidly on standing, whether used or unused. Potash alum baths have the disadvantage that their use greatly increases the retention of hypo by the film, particularly in the case of negatives. This effect can be reduced by keeping the acidity of the bath low, in which case the hardening power is speedily



## Fixing

lost and the bath may deposit a sludge in use. With prints this effect is not important, but with negatives the use of a potash alum bath of high acidity ( $pH=4.1$ ) may increase the necessary washing period by as much as nine times as compared with a simple acid fixer of  $pH=5.6$ . (See also HARDENING FIXER.)

Although an alkaline or neutral fixing bath does not attack the image unless air has access to the print or negative at the same time, if part of a negative is allowed to project above the surface of the hypo solution, all the exposed part will be reduced, the reduction being greatest along the line marked out by the surface of the liquid. Any acid fixing bath, however, will tend to attack the image if immersion is prolonged beyond the time strictly necessary for adequate fixation, the reduction being most noticeable in the lighter parts of the image. In an exceptional case, these may disappear altogether in half an hour or so, especially if the image is of very fine grain. Special care should, therefore, be taken in connection with fine-grain films and with fine-grained (warm-tone) images on printing paper.

Hypo dissolves rather slowly in cold water, and cools the water considerably in the process. As it is not decomposed by heat, the solution is best made by pouring hot water, in which it dissolves very rapidly, straight on to the crystals. The cooling that accompanies solution enables the bath to be ready for use in a very short time.

*Fixing Negatives.*—Fixation is not complete for some few minutes after the negative has become clear and free from the milky appearance that shows the presence of unused silver salts: The old rule that it should be left in the bath for a total time twice as long as it takes to clear is a good guide, though in a fresh bath it will be fixed before this, and in a stale bath, though it may clear, it may never be fully fixed however long it is left. All valuable negatives should be given a few minutes in a second, unused, hypo bath before being put to wash.

*Fixing Prints.*—It has been shown that a bromide print is fully fixed within 30 seconds if kept moving in perfectly fresh hypo. On the other hand, if a pile of prints are put in so that the solution cannot circulate between them, they may never fix at all. It is therefore meaningless to state a time for fixation unless the details of handling are also specified. In practice, if a print is turned over and over in the hypo for some 15 seconds, and then left for a few minutes, during which

## Fixing

it is brought into contact with fresh solution two or three times by turning over the pile of prints one by one, it may be regarded as being as fully fixed as the condition of the hypo-bath will allow.

### *Exhaustion of Fixer.*

After it has fixed a few prints, a hypo-bath becomes loaded with the silver it has taken up, and though it remains capable of dissolving out the bulk of the silver from any new print put into it, it can no longer take out quite all. A pint (20 oz.) of fixing bath should never be called upon to fix more than an absolute maximum of 300 sq.-ins., of film (equivalent to four 8-exposure  $2\frac{1}{4} \times 3\frac{1}{4}$  spools) or 360 sq. ins. of paper (11 or 12 half-plate prints); even after only this amount of use, the residual silver will be readily detectable, and will lead to tinting of the whites in prints that are sulphide toned. Where the highest standard of permanence is required, as for permanent records, the area of sensitive material fixed must be drastically cut down; each pint of fixer should then not be called upon to fix more than 24 sq. ins. of film (three  $2\frac{1}{4} \times 3\frac{1}{4}$  negatives); for an 8-exposure spool at least 60 oz. of fixer should be used, and then discarded. For prints of the same standard of permanence, only 60 sq. ins. (two half-plate prints) may be fixed in each pint.

### *Two-Bath Fixing.*

Complete elimination of the silver salts can be much more economically attained by keeping the fixer in use very much longer than the above figures suggest, and then backing it up with a second, fresh, bath which is still capable of removing the last traces of silver. This bath, receiving only prints already freed of most of their silver, can be used for a good many films or prints, and when no longer fresh enough to carry fixation to completion may very well be used as the first bath.

Working in this way, a pint (20 ozs.) of the first bath can fix, as a maximum, 800 sq. ins. of film (ten or eleven 8-exposure,  $2\frac{1}{4} \times 3\frac{1}{4}$  spools) or 2,400 sq. ins. of paper (75 to 80 half-plate prints), or, for the highest permanence, up to 480 sq. ins. of film (six 8-exposure  $2\frac{1}{4} \times 3\frac{1}{4}$  spools) or 840 sq. ins. of paper (27 half-plate prints). After this amount of use it should be discarded, and the second bath moved up into its place; the amount of work this has already done is too small to affect the work it can do in its new role of first bath. A second bath of fresh hypo is of course brought into use.

Working in this way, the highest permanence is assured with an expenditure of hypo of little more than half that needed for just-passable fixation by the single bath method. To avoid the possibility of the image being attacked, and, where a hardener is used, to shorten washing times, the second bath should only be acidified, or have its hardener added, when it is moved up to take the place of the first bath.

*Test for Exhaustion.*

A hypo-bath may be tested for exhaustion in several ways, of which the simplest is to add 1 part of a 4 per cent. solution of potassium iodide to 10 parts of the used hypo bath. If there is formed a permanent yellow precipitate that will not dissolve on shaking, the bath contains too much silver to be capable of properly fixing either negatives or prints.

(See ACID FIXING BATH, HARDENING FIXING BATH, and RAPID PROCESSING ; also HYPO ELIMINATORS, SODIUM THIOSULPHATE, and SOLUTIONS, MAKING UP.)

**Flare.** A fogged patch, generally circular or arch-shaped, on a developed plate. It is due to reflections within the lens by which an out-of-focus image of a naked light or other brilliant high-light is formed. The resulting patch of fog is more usually at an equal distance from the centre of the negative, but on the opposite site. Often, however, flare may result from a light not actually included in the picture. It may take the form of a secondary image of the light itself, or may be an image of the diaphragm or part of the lens mount. With a coated lens (*q.v.*), flare is unlikely to make its appearance except under the most difficult conditions.

Flare not due to the design of the lens may sometimes arise from reflections at the edges of the mount or of the diaphragm if these have worn bright.

See also *Examination of Lenses*, under LENS.

**Flashbulb.** A glass bulb containing aluminium foil or wire in an atmosphere of oxygen, and equipped with a fine fusible wire in contact with the aluminium. When an electric current from a battery is sent through the fine wire it becomes white hot and fires the inflammable material. The flash bulb is now widely used on account of its constancy, convenience, and absence of all flame, smoke or noise. For further details, see FLASHGUN.

**Flashbulbs, Exposures with.** With an "open" flash, using a simple synchroniser or opening the shutter by hand

just before firing the bulb, all the light emitted by the bulb is used and the duration of the flash itself determines the time of exposure. It remains in this case to adjust the stop to suit the distance of the flash from the subject and the speed of the film in use.

When using a flashgun (*q.v.*) in conjunction with a fairly high shutter-speed, only part of the flash is used, and the stop required depends on the shutter-speed in use. It is always larger than is needed for an "open" flash.

The following table shows the stop needed for (a) an ordinary small bulb and (b) a special "long-flash" bulb used for synchronising with focal-plane shutters. The stops are correct for a panchromatic film of daylight speed 27° Sch. or a "chrome" type film of 28° Sch.

Bulb.	Shutter-speed.	6 ft.	9 ft.	12 ft.	18 ft.	24 ft.	X
(a)	"Open"	<i>f</i> /16	<i>f</i> /11	<i>f</i> /8	<i>f</i> /5.6	<i>f</i> /4	100
	1/200	<i>f</i> /11	<i>f</i> /8	<i>f</i> /5.6	<i>f</i> /4	<i>f</i> /2.8	70
	1/400	<i>f</i> /8	<i>f</i> /5.6	<i>f</i> /4	<i>f</i> /2.8	<i>f</i> /2	50
	"Open"	<i>f</i> /25	<i>f</i> /18	<i>f</i> /12.5	<i>f</i> /9	<i>f</i> /6.3	150
(b)	1/200	<i>f</i> /7	<i>f</i> /5	<i>f</i> /3.5	<i>f</i> /2.5	<i>f</i> /1.7	42
	1/500	<i>f</i> /4.5	<i>f</i> /3.2	<i>f</i> /2.2	<i>f</i> /1.7	—	28
	1/1000	<i>f</i> /3.2	<i>f</i> /2.2	<i>f</i> /1.5	—	—	19

The figures in the column headed "X" are guide-numbers; by dividing these by the distance (in feet) between object and flash the stop to be used is given directly.

For films of speed 30° Sch., use one stop smaller throughout, or multiply the guide-number by 1.4.

For films of speed 24° Sch., use one stop larger throughout, or divide the guide-number by 1.4.

**Flashed Opal.**—Glass the body of which is clear, but of which one surface has opal (porcelain-like) characteristics. Used as a diffuser in enlargers and for similar work. True opal glass ("pot opal"), which is of porcelain-like character throughout its whole mass, absorbs very much more light than flashed opal.

**Flashgun.** A device by which the shutter of a camera is released so that it opens and closes again within the very brief period during which the light from a flash-bulb lasts. (See FLASHBULB.) A sharp distinction should be drawn between the flash-gun and the simpler so-called "synchronisers" which

## Flashgun

open the shutter, set at " Bulb " or a slow snapshot speed, before the flash begins, and allow it to remain open till the flash is over. With these the duration of the exposure is that of the flash (usually about  $\frac{1}{30}$ th sec. or more), whereas with the flashgun proper the shutter can be set at its highest speed with the assurance that the shutter will not open until the flash has been burning long enough to reach its maximum intensity, and will be closed again before it has begun to die away appreciably. The subject is thus illuminated by the full power of the flash during the whole of the time the shutter is open.

The average flash-bulb reaches its maximum intensity some 20 milliseconds after the circuit firing it is closed, and the average duration of the useful period of the flash, counted from the instant when it reaches half its maximum brightness until the instant when, after passing the maximum, it falls again to the same value, is some 15 milliseconds. It is into this period that the total time during which the shutter is open must be fitted.

With a between-lens shutter set for any exposure less than 15 milliseconds (equals  $\frac{1}{65}$ th sec. approx.) this is not very difficult, provided that successive bulbs take the same time to reach maximum intensity. Matters are less easy when using a focal-plane shutter, as this does not expose the whole of the plate or film at the same instant. Even though no part of the film receives more than 5 or 10 milliseconds of exposure, the total time, from the commencement of the exposure at one end of the film to its conclusion at the other, may considerably exceed the useful duration of the flash. This is made known in the negative by a variation of density in the direction of movement of the shutter. It can be avoided by using fairly high shutter-speeds (from 5 milliseconds downwards) and is lessened by using as high a spring-tension as possible.

Focal-plane shutters can be well synchronised with the flash on small cameras, in which the blind has not far to travel. With large cameras (e.g.,  $9 \times 12$  cms.) the total time of exposure, even with the shutter set to  $\frac{1}{1000}$ th sec., may be 30 to 40 milliseconds, making synchronisation extremely difficult. A special long-burning bulb, with a useful duration of over 50 milliseconds, is used to solve the problem.

Externally, a speed-gun takes the form of a box or casing that can be attached to the camera to make the whole a single unit. A holder, with reflector, to take the flash-bulb is incorporated. A single trigger fires the bulb and releases the

## Flashgun

shutter, so that the actual taking of a photograph is no more difficult than it would be in full sunlight.

Internally, the flash-gun contains a battery for firing the bulb, and means for completing the electrical circuit for this and releasing the shutter in the right order and at a pre-determined time-interval that accurately allows for the time-lag in the responses of both bulb and shutter. Suitable adjustments are provided for adjusting this time-interval to suit various shutters and flash-bulbs of different types.

The light from a flash-bulb is far more intense than it appears, for at short range it is practically equivalent to the full sunlight of a summer noon. To provide continuous lighting equivalent to the peak intensity of a moderately large flash-bulb, using ordinary 100-watt lamps as used for normal room lighting, would require nearly 3,000 lamps, consuming more electric energy in an hour than the average household uses in a whole year. The flashbulb provides this tremendous volume of light for a time just long enough to allow the exposure to be made, and allows photographs to be taken of objects at distances up to 10 feet from the flash with exposures of  $\frac{1}{1000}$ th sec. at about  $f/4.5$ .

With the light of this high intensity available whenever desired, the scope of photography, and particularly of high-speed photography, is enormously extended. Pictures may be successfully made indoors, or at night, of practically any subject, moving or still. Dances, weddings, theatrical performances (usually taken at a dress-rehearsal) and very many other subjects of a topical or semitopical type are photographed daily by the Pressman with the aid of his flashgun.

*Lighting.* The simplest method of lighting the subject is to use a single bulb in the holder of the flashgun itself. As this is necessarily attached to the camera, the lighting tends to be flat. By means of an extension wire, the bulb can be fired from a point away from the camera, but this tends to give extremely heavy shadows unless there is a light-coloured wall or other reflecting surface near the object. It is therefore, often found best to use a second bulb, fired at the same time as the first, to illuminate these shadows.

*Distance* between flash and subject is a vitally important factor in determining the exposure required. If  $\frac{1}{1000}$ th sec. is correct at  $f/4.5$  when at a distance of 8 feet from the subject, a stop of  $f/9$  would be needed at 4 feet. At 20 feet the diaphragm needed for the same shutter-speed would be  $f/18$ . (Law of Inverse Squares, *q.v.*)

*Synchro-Sunlight Photography.*—The technique of illuminating by a flash the foreground of a picture made in daylight, or even direct sunlight, has recently been developed to a considerable extent in America. It is really based on the professional cinematographer's use of powerful arc-lights as auxiliaries when filming out of doors, a technique that has been widely used for a number of years.

In using the daylight flash, it must not be forgotten that the illumination falls off very rapidly as the distance of the object from the camera increases, and the flash ceases to be of much value when the main subject is more than some 20 feet from the camera. Synchro-sunlight technique is chiefly of use in connection with figure subjects, where it gives a well-lit figure against a much less well-lit background. (See also ARTIFICIAL LIGHT, and FLASHLIGHT.)

For fuller information, refer to *Photoflash in Practice*, by Geoffrey Gilbert.

**Flashlight.**—General term for illumination provided by the rapid combustion of flashpowder (*q.v.*) or of the contents of a flashbulb (*q.v.*). Applied also to the light produced by the very rapid discharge of a condenser through a bulb containing a gas. (See SPEEDLAMP).

**Flashpowder.**—A powder burning rapidly and giving a brilliant light during combustion. Used as an "instantaneous" source of artificial light, the technique of use being that of the "open flash", where the shutter is first opened, the flash is next fired, and finally the shutter is closed again. The duration of the exposure is equal to the duration of the flash.

A flash-powder is a mixture of magnesium (or aluminium) with another substance that provides the oxygen necessary for combustion. The mixture is explosive, and requires handling with considerable care, though it is not in the least dangerous if intelligent precautions are taken. It is usually fired by means of a flash-lamp, in which the powder is held on a metal tray and ignited by a spark, an electric current, or by a fuse of guncotton, gunpowder, or touch-paper.

In the "blow-through" lamp plain magnesium powder is blown through the flame of a spirit lamp by pneumatic means. The light is brilliant, and may be prolonged as desired, but it can hardly be called a flash. This type of lamp is suitable for taking ill-lit interiors and other stationary subjects, and the fact that magnesium powder, unmixed with any other chemical, is perfectly safe to handle is a point in its favour.

## Flashpowder

*Use of flash powder in place of pure magnesium in a blow-through lamp will infallibly lead to an explosion.*

Those not at home with explosive mixtures will do best to buy their flash-powder ready made, as the process of mixing offers much more danger than its use. Nevertheless the, following formulæ, from F. J. Mortimer's "Magnesium Light Photography," may be of use to those who wish to prepare their own :—

(1) Potassium nitrate, 1 part ; magnesium powder, 1 part.

(2) Potassium nitrate, 3 parts ; potassium perchlorate, 3 parts ; magnesium powder, 4 parts.

These burn rapidly, and are less explosive than some formulæ that have been published.

*A safe formula offered by Lumière and Seyewetz is :—*

Magnesium powder, 2 parts ; potassium perchlorate, 1 part. Powder the perchlorate *by itself*, and mix with a card or feather. This mixture is specially adapted for use (with a special filter) with Autochrome plates, and may be used with satisfaction with any colour-sensitive material.

*A large, long, flash :—*

Magnesium powder	.	.	5	ozs.	(180 gms.)
Barium nitrate	.	.	7½	"	(270 gms.)
Flowers of sulphur	.	.	1	oz.	(36 gms.)
Beef suet	.	.	1¾	ozs.	(63 gms.)

Melt the suet, knead with the other ingredients, and place in metal saucers about 3 ins. in diameter. For crowds at night. Lasts about twenty seconds, and gives a light of 20,000 candle power.

*Quantities of flash powder or magnesium required.*—The following table has been calculated from figures given in the "Ilford Manual." The quantities apply for a stop of  $f/5.6$  or  $f/6.3$  and a film of speed about 28° Sch. (the average "chrome" film). They are correct for a fairly light room with walls not too far from the subject, and the proportional amount increases with distance to allow for the probable recession of reflecting surfaces. In the open, quantities should be at least doubled. When using pure magnesium (not a mixed powder) about half the quantities given will be required. Ribbon may be calculated by length ; of the ordinary ribbon,  $\frac{1}{12}$  in. wide, 5 ins. weigh about 1 gr., or 20 cms. weigh about  $\frac{1}{10}$  of a gram.

The output of light given by a flash powder is approximately 100,000 lumen-seconds per grain of magnesium.



Distance of Subject from Flash.		Amount of Flash-powder required.	
Feet.	Metres.	Grains.	Grams.
6	1.8	1	0.06
8	2.5	1½	0.1
10	3	2½	0.16
12½	3.8	4	0.25
15	4.5	6	0.4
17½	5.3	8	0.6
20	6	12	0.8
25	7.5	20	1.3
30	9	30	2.0
40	12	55	3.5
50	15	90	6.0

For fuller instruction on flashlight work, etc., see "Flashlight for the Amateur Photographer," by J. J. Curtis (N.P. Handbook No. 4). (See also MAGNESIUM and SILHOUETTE.)

**Flatness.** A want of vigour and contrast in the negative and resulting prints, due to extreme under- or over-exposure, to under-development, or to fog. (See DEVELOPMENT and SENSITOMETRY.)

**Fluorescence.** See RADIOGRAPHY.

**Fluorography.**—Term applied to the photography, usually with a miniature camera, of a fluorescent screen on which is cast, by X-rays, a shadow image of some object placed between the source of X-rays and the screen. Preliminary examinations, for tuberculosis and other lung troubles, of large bodies of workpeople have been carried out in this way.

**Focal Aperture.** See APERTURE, FOCAL ; also DIAPHRAGMS.

**Focal Length, Focus, Equivalent Focal Length.** The focal length, or equivalent focal length, of a lens is defined as the distance from the node of emission (see LENS), to the position at which the lens forms a sharp image of a distant object. The scale of the image is proportional to the focal length ; if one lens has a focal length twice that of another, the sizes of the images of a distant object will also be in the ratio of two to one in linear dimensions.

## Focal Length

The *focus*, or principal focus, of a lens is a point on the axis at which the image of a distant point, also on the axis of the lens, is formed. The term "focus" is, however, often used as a shorter synonym for "focal length," especially when speaking of a "short-focus" or "long-focus" lens.

*Finding Focal Length.*—The focal length of most modern lenses is engraved upon them, but the engraved figure is usually only nominal, and may be in error by five or more per cent. If an exact figure is required, the most direct procedure is to locate the node of emission, and then measure the distance between it and the image of an object at infinity.

For this, set up the lens, with its axis horizontal, on a support so mounted that it can rotate about a vertical pivot, arranging that the lens can be moved axially so that any part of it can be brought above the pivot. By trial and error, find a position of the lens such that the sharp image of a distant object does not move when the lens is turned slightly from side to side on the pivot. The node of emission of the lens is then exactly over the pivot, and the horizontal distance from this to the sharp image of a distant object is equal to the true focal length.

*Second Method.*—Fit the lens to a long-extension camera, focus a distant object, and mark the camera extension. Then focus sharply on a near object (preferably a ruler) and note, by holding a second ruler against the screen, the exact scale of the image. Note also the extension of the camera beyond the infinity position already found. If the linear scale of the image is  $1/n$ th of that of the object, and the extra extension is  $x$ , the true focal length of the lens is  $nx$ . The most accurate results are obtained by focusing the ruler at little less than life size.

*Third Method.*—If the camera will not focus near objects, and has no focusing screen, set up the camera at 7 to 10 feet from an object of measured length, focus it sharply and photograph it. Measure the exact distance of the object from the lens. On the negative, carefully measure the length of the image. If the length of the object is  $n$  times that of its image, and the distance between lens and object is  $D$ , then :

If focusing has been done by moving the lens bodily away from the film, the focal length is equal to  $D \div (n + 1)$ .

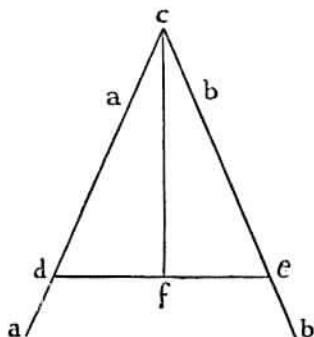
If focusing has been done by a rotating front cell, or by attaching a supplementary lens, the focal length, when focused on infinity, is equal to  $D \div n$ .

## Focal Length

This method is not strictly accurate unless  $D$  is measured from the node of the lens; except with telephoto lenses, however, the error will be negligibly small if the measurement is made from the iris diaphragm.

With a telephoto lens, photograph the test object at two known distances  $D_1$  and  $D_2$  from any arbitrary point on the lens, and find the scales of reduction,  $n_1$  and  $n_2$ , of the resulting images. The true focal length is then  $(D_1 - D_2) \div (n_1 - n_2)$ . This applies irrespective of the method of focusing used.

*Grubb's Method.*—This again requires a camera with a focusing screen, on which must be made two marks, well apart, and equidistant from the centre. Measure the distance between them and call it  $x$ . Lay the camera, focused for infinity, on a sheet of paper, and swing the camera till the image of some easily-identified distant object is exactly on one of the marks. Rule a line  $aa$  (see figure) along one edge of the



baseboard. Then swing the camera to bring the image of the same object on the second mark, and rule a second line  $bb$ , along the same edge of the baseboard. Then put the camera aside, and extend  $aa$  and  $bb$  till they meet at  $C$ . Then (a) measure  $C$  with a protractor; the focal length of the lens equals  $x \div 2 \tan (\frac{1}{2}C)$ .

Or (b) bisect the angle  $C$  to give the line  $Cf$ , and at right angles to this draw  $de$ , of length equal to  $x$ , so placed that its ends are on the lines  $aa$  and  $bb$ , as shown. Then  $Cf$  is equal to the focal length of the lens.

*Depth of Focus and Conjugate Foci* are discussed under their respective headings.

**Focal-Plane Shutters.** See SHUTTER, also MOVING OBJECTS.

**Focal Plane, The.** The plane in which the image formed by the lens is sharp.

**Focimeter.** An instrument, invented by M. Claudet, for determining the "chemical focus" (*i.e.*, the focus for blue light) of a non-achromatic lens. It is described under FOCUSING SCALE (*q.v.*).

**Focus.** Point on the optical axis to which a lens converges light parallel to that axis. See also FOCAL LENGTH.

**Focus, Depth of.** See DEPTH OF FOCUS.

**Focusing.** The operation of so setting the camera or lens as to ensure sharpness in the image of those parts of the subject required to be sharply rendered.

*Methods of Focusing.*—The oldest method of focusing, which by many is still considered the most satisfactory, is by adjusting the distance between lens and sensitive surface. A method now very common is that of "front-cell focusing," in which the separation between the back of the lens and the sensitive surface is left fixed, and the focal length of the lens is shortened by screwing out the front glass (or combination). The mechanical simplicity offered by this scheme is heavily in its favour. For close-up subjects with fixed-extension cameras, focusing is done by the addition of "magnifiers" or positive supplementary lenses, which again shorten suitably the focal length of the lens. (See SUPPLEMENTARY LENSES.)

*Rack and Pinion Focusing.*—Where the lens-panel is carried on an inner baseboard that can be moved relatively to the main baseboard to which the carrier for the plate or film is attached, as in most double-extension cameras, it is usual to provide a rack and pinion for controlling the movement of the inner baseboard. The front of many reflex cameras is also carried on racks, and is moved in and out for focusing by pinions turned by the focusing knob. Though rather coarse, this type of focusing allows a wide range of movement to be covered satisfactorily.

*Lever Focusing.*—Is sometimes applied to single-extension cameras in which the lens-panel as a whole moves forward for focusing; a considerable movement of the lever usually corresponds to a comparatively small movement of the lens-front.

## Focusing Cloth

*Focusing by Helical Mount (Focusing Mount).*—In many fixed-extension cameras, notably focal-plane (Press) cameras and those miniature cameras which follow them in fundamental design, the lens is in a screw mount, by turning which it can be moved bodily forward by a sufficient amount for focusing ordinary subjects. (Distance not less than 3 ft. in some models, 5 or even 7 ft. in others). Since the scale is on the lens-mount itself, this type of focusing necessitates an accurate adjustment of the distance from lens-panel to sensitive surface. With the ordinary focusing mount the lens turns as it moves forward; in a *rectilinear focusing mount* it does not. The latter, though less often seen, is preferable when a graduated filter (*q.v.*) or a lens-hood of non-circular form is in use, or when the shutter has to move forward with the lens.

*Front-cell Focusing.*—This method, described above, is now used in the majority of the fixed-extension self-erecting cameras, which at present are the most popular type. In certain of the more expensive of these instruments a focusing mount, usually of the rectilinear type, moves both lens and shutter forward.

*Ensuring Sharp Focus.*—Except for special purposes, the camera which relied on visual focusing on a screen at the back of the camera is now defunct. Reflex cameras are visually focused, using an image thrown, *via* a mirror, on to a screen at the top of the camera. In a single-lens reflex, the lens used is that which will take the picture; in a twin-lens reflex, a second lens matched to the taking lens is used. Most cameras rely on *scale focusing* (see FOCUSING SCALE) in which the lens is adjusted by setting a pointer to a figure indicating the distance of the principal object. This distance may be estimated, or it may be measured by a foot-rule or by optical means (see RANGE FINDER). The term *range-finder focusing* is usually applied only to those cases where the camera has a "coupled" range finder, so built that adjusting it to a given distance simultaneously focuses the lens on that distance. The term *automatic focusing* is occasionally used to describe cameras so equipped. (See FOCUSING SCALE, RANGE FINDER, REFLEX CAMERA, DEPTH OF FOCUS, HYPERFOCAL DISTANCE, FIXED FOCUS, DIAPHRAGMS, etc.)

**Focusing Cloth.** A piece of black or red material, about a yard square, placed over the head and shoulders of the photographer and the back of the camera to exclude extraneous

light when examining the image on the focusing screen of a stand camera.

**Focusing Glass, Focuser, or Focusing Magnifier.** A small magnifying eye-piece, used to obtain microscopic sharpness of focus upon the ground-glass. Fitted as standard in the hood of all small reflex cameras.

**Focusing Mount.** Mount in which the lens is moved bodily forward by a screw thread for focusing. (See FOCUSING, FOCUSING SCALE.)

**Focusing Scale.** In all methods of focusing a forward movement of some part of the lens or camera is involved. A pointer on either fixed or moving member indicates, on a scale attached to the other, the distance on which the lens is focused at its various positions. A scale may be marked in feet, yards, or metres, the latter being used on cameras made for the Continental market. Most cameras for the English market are scaled in feet.

Generally the distances marked on the scale are arbitrarily selected. A logical scale can be constructed by marking first infinity, next the hyperfocal distance, then integral submultiples (half, third, quarter, fifth, etc.), of the latter. (See DEPTH OF FOCUS for the advantage of this system.)

*The Accuracy Required.*—If the lens (or the film) is displaced by a distance  $\delta$  from the point of true focus, an image that should be a point will blur out into a circle of confusion (*q.v.*) of diameter  $c$ , the relationship between the two being approximately  $\delta = nc$ , where  $n$  is the  $f$ -number of the stop in use. If  $c$  is allowed to rise to a value of about one-twelve-hundredth of the focal length of the lens, the image will be just noticeably unsharp, so that it is safe to say that the absolute maximum of error in lens-to-film distance that can be permitted is  $nf \div 1200$ , where  $f$  is the focal length of the lens. Thus with an  $f/3.5$  lens of focal length  $4\frac{1}{4}$  ins., the scale requires to be set and read with an accuracy of practically one-hundredth of an inch if sharp pictures are to be relied upon. With the 2-inch  $f/2$  lens not uncommon on miniatures, an error of about one three-hundredth of an inch will be sufficient to destroy sharpness.

With rack and pinion focusing, in which the actual movement of the lens, unmagnified, has to be followed on the scale, considerable difficulty is found in marking or reading the

## Focusing Scale

scale with sufficient closeness. With lever focusing the position is somewhat eased, and where a focusing mount or front-cell focusing is used the peripheral movement is usually large compared with the forward movement. Using a mount which focuses to 5 ft. with a rotation of  $320^\circ$ , a forward movement of a hundredth of an inch is indicated by a movement of  $10^\circ$ , corresponding on a mount of 1-in. radius to a scale-movement of nearly a quarter of an inch. This type of scale can therefore readily be adjusted with all the accuracy needed, even with ultra-fast lenses. It is easy to see why the rotary type of scale is almost universally used.

### Marking out a Scale.

The following formula will enable a focusing scale to be constructed for any lens the focal length of which is known.

If  $f$  = focal length of lens.

$u$  = distance of object focused upon.

$d$  = distance, from the "Inf." setting, that the lens must move forward to focus on  $u$ , then

$$d = \frac{f^2}{u - f}$$

Units must be the same for all three quantities.

*Example.*—How far must a 3-in. lens be moved forward from "Inf." to focus on 20 ft.?

Here  $f = 3$  ins.,  $u = 20 \times 12 = 240$  ins.

Therefore  $d = \frac{3 \times 3}{237} = 0.038$  in.

This figure is for actual lens-movement; if it is in a focusing mount so constructed that one inch of movement of the pointer round the scale corresponds to a tenth of an inch forward movement of the lens, it is evident that the position of the pointer when focused on 20 ft. will be 0.38 in. from the "Inf." mark. By carrying out the above simple calculation for a series of distances a complete focusing scale can be constructed.

Note, however, that the formula pre-supposes an *exact* knowledge of the focal length of the lens. Engraved figures are often merely nominal, and not to be relied upon for constructing a scale. Either the focal length must be accurately determined (see FOCAL LENGTH) or else the scale must be constructed, as shown below, from the experimental determination of two focusing-points.

*Filling in a Scale.*—Where a camera already has a scale, but the distances marked are too widely spaced, or do not include

## Focusing Scale

certain distances (e.g., the hyperfocal distance), for which a specific mark is required, it is easiest to calculate the new distances from those already marked. The same procedure can be used to construct a complete scale if the focusing settings for two distances, conveniently infinity and one near distance, are first found by careful experiment.

From the formula above it is evident that the product  $d(u-f)$  is the same (for any one lens) for all focusing distances, and it is also clear that a small error in the value of  $f$  will lead to only a negligible error in the product. Suppose that the infinity point and the setting for 5 ft. are known. The distance between them ( $d$ ) may be measured in inches or millimetres along or round the scale, or, in the more usual case of a rotary scale, in degrees of rotation. If in turning the mount of a 3-inch lens from "Inf." to 5 ft., it rotates through  $180^\circ$ , then  $(u-f) = (60-3) = 57$  ins., and  $d(u-f) = 180 \times 57 = 10,260$ . To find the setting, in degrees from the Infinity point, for any other distance, subtract the focal length from the distance in question (in inches) and divide the result into 10,260. For 20 ft., therefore, the setting would be  $10,260 \div (240-3) = 43.3$  degrees; for 3 ft., it would be  $10,260 \div (36-3) = 310.9$  degrees.

It will be observed that in this procedure the relationship between rotation of the mount and its forward movement does not enter. This is desirable, as the relationship is not usually easy to measure with any accuracy.

A fuller description of this procedure, together with many practical details of importance, will be found in two articles "Re-scaling a Miniature" (*Amateur Photographer*, October 14th and 21st, 1942).

*Focusing Scale for Close-ups.*—The calculation of the distances actually focused upon at various settings of the scale when using a supplementary lens will be found under SUPPLEMENTARY LENSES.

*Checking a Focusing Scale.*—This is best done by photographing an object at a known distance and including also a series of objects at other known distances. A convenient arrangement follows the Claudet "Focimeter," which consists of a series of cards, each bearing a number, and placed step-fashion one behind the other so that each is at a different distance from the lens. The scale is set to the precise measured distance of the middle card and a photograph is taken at the full aperture of the lens. If the middle card is the sharpest on the developed negative, the scale is correct; if not, the



distance of the card shown sharpest indicates the distance upon which the lens was actually focused. A series of such tests at different distances can be used, if desired, to mark out a new and correct scale. (See also FOCUSING, and other references under that head.)

**Focusing Screen.** A ground-glass upon which the image formed by the lens can be seen. The best glass to use for this purpose is obscured patent plate, obtained by grinding patent plate with very fine emery. To make a screen of ground-glass rather coarse emery powder (that sold as No. 100) should be made into a paste with water, and lightly rubbed over a piece of glass, using a small painter's muller, or any other convenient flat surface for grinding, till the surface begins to show signs of abrasion, when the coarse emery should be completely washed off, and the finest "flour" emery obtainable used till the glass is obscured enough. Two pieces of glass can be ground at the same time by fixing a small cork, or anything that will serve as a handle, on to one piece of glass with a piece of cobbler's wax or pitch, and using the one to grind the other. Should the focusing screen be accidentally broken, a piece of plain glass daubed over with putty, or coated with a paste of flour and water, or at a pinch a piece of tissue or tracing paper, may be used.

*Aids to Focusing.*—Oiling the screen renders the grain of the glass much less obtrusive. Or a better expedient still for use with a focusing magnifier is a microscope cover glass cemented to the ground surface of the screen with a drop of Canada balsam; a small cross should be marked in pencil on the ground surface before doing this, or else, through the ready accommodation of the eye, this plan will prove a hindrance rather than a help. Both the cross and image should be in focus together. The easiest way of determining when this has been achieved is to move the eye from side to side, or up and down; if focusing is accurate, image and cross will remain in the same relative positions. If the cross appears to move over the image in the same direction as the eye, the camera-extension is too great; if the movement is in the opposite direction, it is too short. This method of focusing is only practicable if the camera is rigidly held on some support.

**Fog** is the term applied to a deposit of silver not forming part of the true image. It can appear as an even deposit over the whole of a negative or print, or as a streak or patch.

## Fog

It is in practically every case due to exposing the negative or paper to an unsafe dark-room light, to leakage in the camera, or to some other incidental and unintentional source of light.

The commonest cause of fog in modern practice is a camera that through some accident or defect is no longer light-tight. If the light enters the camera at a point remote from the film, fog is generally evenly distributed over the entire picture-area. Where the leak is near the film, fog may be expected to appear as a streak or patch covering only part of the negative. In this case it is usually easy to trace the leak by returning the film to the camera. The edge of the patch, usually its most intense part, will indicate the point at which light entered. Note that the edge of the film (outside the picture-area) will only be affected if the light-leak is *behind* the frame that delimits the pictures.

A film evenly fogged, edges and all, indicates in almost every case that it has been exposed to white light, or an unsafe light, in the dark-room (see DARK-ROOM ; SAFE-LIGHT). If so exposed only when partly developed, the image already developed up may actually be printed on the film itself, and on further development the resulting positive may swamp the original negative, so that the finished film shows a positive image.

On prints, fog can also arise through using an unsafe light, and may appear (usually as a grey mottling most apparent towards the edges), if the paper is very stale or has been badly stored.

Apart from these errors or accidents in manipulation, fog can occur from some other causes. If an under-exposed plate or film is developed for a prolonged period in the endeavour to coax out an image, *chemical fog*, due to the reduction by the developer of unexposed silver bromide, may occur. Although this could be prevented by adding potassium bromide to the developer, this addition tends to slow the plate, and so to defeat the purpose of the prolonged development ; in such a case it is best to develop only till the first signs of fog appear, and then fix the negative.

Chemical fog is accentuated through using a wrongly-devised formula, containing too much sulphite or alkali, preparing it from impure materials—especially impure pyrogallol—or through development at too high a temperature. Choice of developing agent also has an appreciable effect, amidol and metol being much less inclined to give rise to it than either hydroquinone or pyrogallol.

*Aerial Fog.*—This variety of fog arises when the developer is unduly exposed to air, and may become troublesome in the see-saw development of films, or in developing films on a drum, for in either case the film, wet with developer, is freely exposed to air. Hydroquinone is more liable to give aerial fog than other developing agents, and developers containing it are best avoided when using the methods of development just mentioned. Two parts of either of the desensitizing dyes pinacryptol green or phenosafranine per million parts of developing solution will effectively check aerial fog, but in practice it is simpler to choose a developing agent, such as paraminophenol, which does not give rise to fog of this character.

*Dichroic Fog.*—This is recognisable by the fact the it is coloured, and has not the same colour by reflected light that it has by transmitted light. The colour is a manifestation of fineness of grain, and the fog is formed by deposition of silver from a developing solution containing much sulphite or other solvent of silver halides. Dichroic fog can often be wiped off the wet film; after drying, it can usually be removed by a brief rinse in a permanganate bath followed by bisulphite treatment and thorough washing.

Fog of all types, including a dichroic fog that does not yield to the treatment mentioned above, is best removed by treatment with Farmer's reducer (see REDUCTION).

**Fog-Level.** See *The Characteristic Curve*, under SENSITOMETRY.

**Fogged Material, To Recover.** Plates or films which have been accidentally fogged by exposure to light may be recovered by immersing in the following solution:—

Chromic acid.	.	.	.	30 grs.	(3.4 gms.)
Potassium bromide	.	.	.	60 "	(6.8 gms.)
Water to	.	.	.	10 ozs.	(500 c.c.)
or in					
Potassium bichromate	.	.	.	40 grs.	(4.5 gms.)
Hydrochloric acid	.	.	.	2 drms.	(12.5 c.c.)
Water	.	.	.	10 ozs.	(500 c.c.)

Allow the plates to soak for 5 minutes, then wash thoroughly and dry. Conduct the operations in the dark-room. Spoilt plates restored in this manner need from five to ten times the normal exposure. The same treatment can be applied to fogged or stale bromide paper. (But see also BROMIDE PAPER.)

**Foot Candle.**—Illumination on a surface placed at a distance of one foot from a standard candle. One foot-candle is equal to 10.8 lux, or 10.8 candle-metres. (See LUMEN, LUX, STANDARD CANDLE, CANDLE POWER. Also ELECTRIC LIGHT).

**Formaldehyde, or Formic Aldehyde.** See FORMALIN.

**Formalin.** The liquid sold under this name is a solution in water of formaldehyde, the gaseous aldehyde of formic acid; this aldehyde having the composition of  $\text{H}\cdot\text{CHO}$ , and the commercial solution usually contains 40 per cent. The solution of formaldehyde has such tendency to harden gelatine and make it insoluble that a film, whether on glass or on paper, can be made to resist the action of even boiling water by a soaking for 5 minutes in a mixture of 1 part of the commercial formalin with from 8 to 12 parts of water. It is seldom, however, that so strong a solution need be used, 1 part to 20 or 25 of water being sufficient for the prevention of frilling if 10 or 15 minutes is allowed; moreover, the strong solution evolves irritating vapours, sometimes causes opalescence of the film, and occasionally brings about a condition of extreme brittleness or even a falling into dust. If negatives are soaked for 10 minutes in the weaker formalin solution as given above, after the final washing, the film may be surface-dried with blotting paper, and then completely dried in a few minutes before a fire, keeping it in movement while drying. A lantern slide similarly treated may be exhibited at once in the lantern without fear of the film melting. One disadvantage of using formalin is that subsequent intensification or reduction becomes very difficult.

Formalin is chiefly used for hardening prints preparatory to glazing (*q.v.*); if hardening is omitted they are very liable to stick to the glass. Being a powerful antiseptic, it is also sometimes added to mounting pastes to prevent them from going sour.

See also SCRATCHPROOF.

**Formulae, Chemical.** See EQUIVALENCE, CHEMICAL; also WEIGHTS AND MEASURES.

**F.P.A.** See FILM PACK ADAPTER.

**French Chalk.** See CHALK, FRENCH.

**Frilling.** By this is meant the gelatine leaving the plates or film in folds or wrinkles. It usually begins at the edges, and occurs chiefly when fixing, but often during development or washing. It occurs more frequently with plates than with films, and is generally started by the warmth of the fingers as they hold the plate by its edges. It can also be due to allowing too forcible a stream of water to impinge upon the edge of a plate, or the use of an exceedingly strong or very alkaline developer, or by differing temperatures and densities between the developing, fixing, and washing fluids. The use of a hardening fixer (*q.v.*) may be relied upon to prevent frilling.

**Front-Cell Focusing.** See FOCUSING.

**Fuming.** The process of subjecting sensitive albumenised paper to the vapour of ammonia. It was claimed for this that it rendered the prints more brilliant, that the paper printed more rapidly, and that it facilitated the toning. (See ALBUMENISED PAPER.)

**Fuse.**—Short length of readily fusible wire inserted in an electric circuit, its function being to melt, and so interrupt the current, if the current flowing should accidentally exceed some predetermined safe value.

Fuse-wire is rated according to the maximum current it should be used to carry; a 5-amp. fuse may be used in a circuit taking 5 amperes, but will melt if the current much exceeds this figure. Lamps and other electrical devices are rated, not by current, but by the power, in watts, that they consume, and the relationship between current and power depends on the voltage. The current taken by a lamp (or other device) is found by dividing the wattage by the voltage of the mains; a 1000-watt fire connected to 230-volt mains draws a current of  $1000 \div 230 = 4.35$  amperes. A 5-amp. fuse would thus be suitable, provided no other equipment is to be connected to the same circuit at the same time as the fire.

A 3-amp. fuse on a 220 volt circuit will permit  $3 \times 220 = 660$  watts to be used; to a circuit so fused it would be safe to connect two photoflood bulbs (275 watts each, total 550 watts) but if three such bulbs were used (total 825 watts) the fuse might be expected to blow.

## — G —

**Gall.** See OX-GALL.

**Gallate of Iron Process.** See INK PROCESS.

**Galvanography, Photo-.** A general term for processes in which a printing plate or block is produced by electrotyping on a photographic original. (See PHOTO-MECHANICAL PROCESSES.)

**Gamma.** A numerical measure of the extent to which a negative has been developed, indicating the proportion borne by the contrast of the negative to that of the subject on which it was exposed. (See SENSITOMETRY for a more detailed definition. See also GRADIENT.)

**Gamma Infinity**, often written  $\gamma_{\infty}$ , is the gamma reached by any particular plate when development is indefinitely prolonged. The value attained depends to some extent on the developer used. (See SENSITOMETRY.)

**Gaslight Paper.** Under this name a variety of slow chloride paper—or a paper coated with a very slow gelatino-bromide emulsion, or a chloro-bromide emulsion (see CHLORO-BROMIDE and BROMIDE PAPERS; also EMULSION)—has achieved a very popular position among modern printing processes. Gaslight papers are so called because they can be manipulated throughout in ordinary artificial light, without the necessity of a dark-room. Being slow, they are intended for contact printing only.

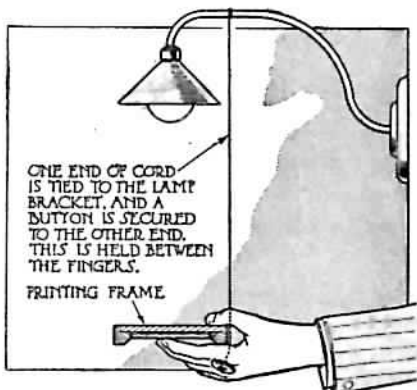
Practically every maker of bromide papers makes gaslight paper, which is supplied in cut sizes in packets. The packet of paper may be opened and the contents safely handled for the purpose of placing in the printing frame and developing in any room not too brightly lit with artificial light, provided that no direct light is allowed to fall on the paper.

*Exposure.*

The paper is placed in contact with the negative in the printing frame, and the exposure is made while holding the printing frame at a distance of 6 to 12 ins. from the light. Length of exposure varies with the density of the negative and the strength of the light.

## Gaslight Paper

As even a small error in the distance from the light at which the printing frame is held will make quite an appreciable difference to the exposure required (see INVERSE SQUARES, LAW OF) the distance must be fixed in some way that will enable it to be repeated with accuracy. If printing is in progress in an ordinary living-room it is not always easy to arrange this; the sketch shows one simple method that has been found satisfactory in practice.



The best and most economical means of finding the correct exposure is to cut a sheet of paper into slips, and by placing a piece across a representative part of the negative and exposing it in steps, to make trial exposures. For a preliminary test, if the photographer has no idea of the exposure likely to be required, a "doubling-up" series of exposures should be given; 5, 10, 20 and 40 secs. at 12 inches from a 40-watt lamp may be tried. This slip should be developed for the full time, fixed and examined. If all steps are too dark, try the same exposures at three times the original distance from the light; if all are too pale, halve the distance and make a new strip giving double the exposures (10, 20, 40 and 80 secs.) Or replace the 40-watt lamp by one of 100 watts, and give the original exposures at 7 ins. from it.

If one of the steps on the test-strip turns out to be of exactly the right depth, it is only necessary to give the corresponding exposure to a full sheet. If, however, one step is much too light and the next much too dark, as may happen with a very vigorous paper, a final test-strip using smaller exposure-steps may be needed to fix the exact exposure needed.

If the preliminary test-strip shows too much or too little contrast, a fresh test must be made with paper of softer or more vigorous character.

For prints after the first, a test-strip is hardly needed if the

## Gaslight Paper

other negatives being printed are like the first in character. But in the end paper is saved if a test-strip is resorted to at once if there is any doubt either as to the exposure or the correct grade of paper.

When prints have to be done from various negatives an excellent plan is to classify them according to their density; then, by exposing the thinnest one first, and going progressively through them to the densest, the exposures can be very easily estimated.

If the negative to be printed from is denser on one side than on the other, the dense side should be brought more directly opposite the light, or the frame may be placed at an angle to it. Further exposure may be given to dense patches by waving a pocket torch, or even a lighted match, close to these particular parts of the negative either before or after the usual exposure.

*Other Light-Sources.* Gaslight paper may be printed by any fairly powerful artificial light, or by the light from burning magnesium ribbon. The *Ilford Manual* gives the following relative exposures for different light-sources:—

40-watt gasfilled bulb	. . .	5 secs. at 12 ins.
Incandescent gas	. . .	5 secs. at 12 ins.
Paraffin lamp (Duplex burner)	. . .	30 secs. at 6 ins.
High Pressure Spirit Lamp	. . .	12 secs. at 18 ins.
Magnesium ribbon	. . .	1½ ins. at 30 ins.

*Speed of Paper.* Gaslight papers of different makes may have very different speeds, and the more contrasty papers are in most cases slower than the softer papers of the same make. Although speed may vary considerably from batch to batch, the speed-figures under SPEED OF PRINTING PAPERS will give a good idea of the relative sensitivity of different papers.

### *Development.*

Development of gaslight papers is rapid, being complete in about 25 to 40 secs. at 65° F. with most brands. The makers instructions should be consulted on this point. The developer prescribed by the makers should in every case be used, as some gaslight papers are very sensitive to even slight variations in the composition or strength of the developer. This is particularly the case with the more vigorous grades.



## Gaslight Paper

The following developer is typical, and may be used with success with many, but not all, of the papers on the market.

Metol . . . . .	15 grs.	(1.75 gms.)
Sodium sulphite (cryst) . . . . .	440 "	(50 gms.)
Hydroquinone . . . . .	60 "	(7 gms.)
Sodium carbonate (cryst) . . . . .	660 "	(75 gms.)
Potassium bromide (10 per cent. solution) . . . . .	40 mins.	(4.5 c.c.)
Water to . . . . .	20 ozs.	(1,000 c.c.)

This developer keeps indefinitely in a well-corked bottle, and is used undiluted.

The amount of bromide determines the colour of the finished print. Too much produces greenish prints, and insufficient gives a blue-black with a tendency to fogged whites. If blue-black tones are required, the potassium bromide solution of the formula may be replaced by an equal volume of a 2 per cent. solution of 6-nitrobenzimidazol. The proprietary "developer improvers" act in a very similar way. The addition of 8 to 16 parts of a  $\frac{1}{2}$  per cent. solution of potassium thiocyanate to each thousand parts of developer has also been recommended.

The amount of sulphite should in no case exceed that given in the maker's formula for the paper in use, as excess of this constituent tends to cause a yellow stain similar in its nature to dichroic fog.

The exposed paper should be placed face upwards in a clean developing dish and the developer flowed over it with a sweeping motion. The image should flash up very rapidly, and development should be complete in 20 to 30 secs., with normal exposure and at normal temperature. A careful watch should be kept for bubbles adhering to the print; these should be broken with the tip of the finger. If development is not completed within 30 secs., unless the developer is exceedingly cold, or diluted, or additional bromide has been used, it may be taken for granted that the exposure has been insufficient. Nothing is gained by trying to force development. It merely conduces to fog through prolonged exposure to the light, or to yellowness from the developer.

The same developer may be used for several prints in succession, so long as it remains free from discoloration. It should be returned to a measure after the development of each print, ready to flow over the next one. When a number

## Gaslight Paper

of prints are being done, a little fresh developer should be added from time to time to keep up its bulk and energy.

As soon as full detail is out in the print it should be rinsed for a second or two in clean water, and transferred at once to a stop-bath or an acid fixing bath. (See ACID FIXING BATH; also FIXING.)

The fixing solution should, if possible, not be handled until all the developing is done, as even the minutest trace of hypo in the developer, or contact with hypo at any stage previous to fixing, will cause stains in the prints. Stains may also occur if the prints are allowed to rise above the surface of the hypo, or subsequent washing water. (See STAINS.)

Stains can also be caused by allowing the prints to lie one over the other, particularly when not thoroughly freed from all traces of developer. If the acid in the fixing bath is not exhausted, and if the prints are thoroughly but *quickly* rinsed prior to immersion in it, and then kept well under the surface of the fixing bath and constantly on the move, there is very little chance of brown or yellow stains.

Other causes of yellowness or brown stains are :—Too weak or exhausted developer, under-exposure and forced development, or allowing the air to get at print while wet with developer.

### *Warm Tones by Development.*

With many makes of gaslight paper warm tones can be obtained by increasing the exposure and diluting and possibly also restraining the developer. The procedure is much like that used with chloro-bromide papers (*q.v.*).

The metol-hydroquinone developer given before, used in conjunction with ammonium carbonate, will produce colours ranging from sepia to red chalk, according to the exposure and dilution with water.

*Cool to warm sepias.*—Exposure : 5 to 6 times black.

Metol-hydroquinone developer (as for black)	1 oz.	(32 c.c.)
Ammonium carbonate solution (see below)	50 to 60 mins.	(4 c.c.)
Water to make	6 ozs.	(200 c.c.)

*Warm brown to red.*—Exposure 6 to 8 times black.

Developer	1 oz.	(32 c.c.)
Ammonium carbonate solution	$\frac{1}{4}$ „	(8 c.c.)
Water to make	8 ozs.	(250 c.c.)

## Gauss Points

*Red chalk.*—Exposure : 8 to 10 times black.

Developer . . . . .	1 oz.	(20 c.c.)
Ammonium carbonate solution . . . . .	$\frac{1}{2}$ „	(10 c.c.)
Water to make . . . . .	20 ozs.	(400 c.c.)

Red development may take five minutes or more.

*Ammonium Carbonate Solution.*

Ammonium bromide . . . . .	1 oz.	(50 gms.)
Ammonium carbonate . . . . .	1 „	(50 gms.)
Water to make . . . . .	1 pint	(1,000 c.c.)

The ammonium carbonate must be of good quality and in clear lumps, not white powder. It spoils if left exposed to the air. (See AMMONIUM CARBONATE.)

The following hydroquinone developer, simply diluted with water, is also stated to give a surprising range of colours on some brands of gaslight paper. The table shows the relative increase of exposure and dilution necessary.

The developer is :—

Water . . . . .	20 ozs.	(1,000 c.c.)
Sodium sulphite (anhydr.) . . . . .	550 grs.	(62.5 gms.)
Hydroquinone . . . . .	140 „	(16 gms.)
Potassium bromide . . . . .	90 „	(10 gms.)
Sodium carbonate (anhydr.) . . . . .	890 „	(100 gms.)

Dissolve in order given.

Tone of the dry print.	Exposure.	One part developer to be diluted with:
Blue-black . . . . .	Normal . . . . .	Undiluted
Green-black . . . . .	Normal . . . . .	5 parts water.
Olive-green . . . . .	Twice Normal . . . . .	5 „ „
Sepia . . . . .	Three times normal . . . . .	10 „ „
Brown . . . . .	Four times normal . . . . .	10 „ „
Red-brown . . . . .	Six times normal . . . . .	20 „ „
Yellow-brown . . . . .	Eight times normal . . . . .	20 „ „
Blood-red . . . . .	Nine times normal . . . . .	30 „ „
Red-orange . . . . .	Ten times normal . . . . .	30 „ „
Yellow . . . . .	Twenty times normal . . . . .	40 „ „

Gaslight prints, after development and fixing, are washed and dried in the same manner as bromide prints. They can then be toned in any of the toning baths recommended for bromides, and, in fact, can be treated in exactly the same manner for all after-processes.

For Gaslight Lantern Plates, see LANTERN-SLIDE MAKING.

**Gauss Points.** See NODAL POINTS.

**Gelatine.** An animal substance obtained by boiling bones, hoofs, horns, and other animal substances. It contains about 15 to 20 per cent. of water at ordinary temperatures, and in cold water swells up and absorbs from five to ten times its weight. Good samples will absorb sufficient water to dissolve them when the temperature is raised above 90° F., the solution setting again to a jelly on cooling. The continued application of heat for some time destroys this setting power, a modification called metagelatine being formed. Gelatine will keep indefinitely in the dry state, but in the presence of water it soon putrefies, turning first acid and then alkaline; and at this stage ammoniacal vapours are given off. Alum, alcohol, carbolic, salicylic, and boric acids, thymol, formalin, and the salts of zinc act as antiseptics. Acetic, hydrochloric, sulphuric, and oxalic acids dissolve gelatine even in the cold—acetic acid very readily, and forming a useful liquid glue. Carbolic acid and alcohol precipitate it from aqueous solutions when they are in excess. Silver nitrate exposed to sunlight in contact with gelatine produces a red colour. The alkaline bichromates in solution of gelatine render the latter after exposure to light insoluble and incapable of absorbing water, this action being the basis of the carbon and nearly every photo-mechanical printing process. Formalin renders it insoluble. Chrome alum and tannin render it insoluble, but capable of absorbing water. Ordinary alum raises the melting point, but does not render it completely insoluble.

There is a chapter on gelatine in *The Theory of the Photographic Process*, by C. E. K. Mees.

**Gelatine Emulsions.** See EMULSION.

**Gelatino-Chloride Paper.** A paper for contact printing by daylight, during which process a visible or "printed-out" image is formed. Usually known as P.O.P., an abbreviation for "printing-out paper." First made by J. B. Obernetter of Munich, and put on the market in England by the Britannia Works Company (now Ilford, Ltd.) in 1891, P.O.P. rapidly superseded the albumen process that had previously been almost universal, but it has now in its turn been largely supplanted by development papers. It is still available, however, and though but little used in England finds a certain popularity among professional photographers in countries where there is a greater abundance of daylight. In the form of self-toning paper (*q.v.*), it is still used by a number of amateurs in this country, particularly during the summer months.

## Gelatine-Sugar Printing Process

*Printing.*—P.O.P. requires negatives that, by modern standards, are fairly contrasty, but some makes of paper are harder than others. With some papers more contrasty results are said to be obtainable by printing under green glass. In any case, the stronger the light used for printing the flatter will be the contrasts in the print.

The paper is placed in the frame by weak daylight, and the film side of the negative, preferably varnished to avoid all chance of silver stains, is of course placed next to the paper. One or two thicknesses of blotting paper may be placed over the paper before fastening the hinged back of the frame.

Select a window-sill or other open space which has an uninterrupted view of the sky; place the printing-frame there and leave it for a short time. Then withdraw it into a subdued light, and unfastening one of the springs, turn back half the back and examine the paper. The examination should not be too prolonged, nor should it take place in any but a dull light, or the paper may be fogged a little.

The exact depth to which printing must be carried depends to some extent upon the toning-bath to be used, but as a rule it should be continued till the whites of the picture are well coloured and the shadows begin to block up.

The print is then finished as described under TONING (*q.v.*), and fixed in a plain (non-acid) fixing bath.

**Gelatine-Sugar Printing Process.** A printing process similar to gum-bichromate (*q.v.*) in which a mixture of gelatine and sugar replace the gum. In other respects the two processes are closely alike. Summarized working instructions are as follows.

A tub-sized paper is to be preferred, but papers can be sized at home with chrome alum and gelatine as used for making single-transfer paper for the carbon process. The size should be rubbed well into the *back* of the paper. To coat, soak 3.5 gms. (150 gr.) of gelatine till soft, then add an equal weight of lump sugar and water to make 100 c.c. (10 oz.) Dissolve by gentle heat (110–120°F.), then cool to 80°F., and hold at this temperature during coating.

A camel-hair mop is used to apply the solution, which should be used plentifully and worked into the paper till it froths. Then remove excess gelatine with a pad of clean butter-muslin, using a light polishing action. After drying for about half an hour, a second coat is applied. This usually suffices, but a third or even a fourth coat may be given.

When fully dry, the colour (ordinary artist's water-colour) is applied. Squeeze two or three inches of colour out of the tube, and slightly thin with water till quite liquid, but absolutely opaque when spread on white paper. Spread over the gelatine-coated paper with the camel-hair mop, and remove the surplus with a badger-hair brush, continuing to brush until the coating is even and surface-dry.

The paper will keep indefinitely in this state, but when sensitized must be used within twenty-four hours. To sensitize, immerse for one minute in 1 per cent. solution of ammonium bichromate, and dry in the dark.

The paper is about twice as fast as P.O.P., and requires a good strong negative—much more contrasty than is needed for gum printing. Expose to daylight, in the shade, under a negative; an actinometer, and some preliminary experiments, will be needed to establish correct exposure.

Next immerse the print, face down, in warm water, taking care that the back of the paper does not rise above the surface, or dark marks will appear later. After ten minutes, place the print on a sheet of glass or wood supported on an easel, and develop by spraying with hot water. A hairdresser's spraying bottle provides a useful spray. When sufficiently developed, the print may be left to dry.

See also GUM BICHROMATE.

**Gevaluxe or Gevaluxe Velours.** A bromide paper, of Gevaert manufacture, having a surface apparently consisting of fine hairlike fibres, giving an effect like the pile of velvet. This surface is so completely non-reflecting that the blacks of a Gevaluxe print are far richer and deeper than those on any ordinary paper. (See LUMINOSITY.) The same makers also offer one or two other printing papers with a similar "velours" surface.

**Ghost.** See LENS; also FLARE.

**Glass.** Early specimens are a small tablet in the British Museum, about 1445 B.C., of Egyptian make, and a goblet found in Nineveh, of about 700 B.C. Glass as old as 5500 B.C. has been found in Egypt and it came from Syria, which, for many thousands of years, until 1400 A.D., was the centre of the glassmaking industry. Blown bottles and vessels were in common use in the 3rd century B.C., and the Syrians then developed window, or crown, glass.

## Glass

Robert Lucas Chance introduced the manufacture of sheet glass into England in 1832, while British flint glass had become world-famous for its brilliancy as table-ware. The industry had been introduced into England during Queen Elizabeth's reign, when the French glassmakers, known for their religious independence, emigrated under persecution. Very thin plate glass can now be manufactured, with the result that photographic filters, usually consisting of tinted gelatine sandwiched between two optically flat discs of plate glass, can be manufactured accurately on a large scale. Owing to the difficulties of exactly matching coloured glasses, it is better to have gelatine sandwich filters for cheaper filters.

Coloured glasses are made by adding metallic oxides: blue from cobalt and copper oxides, red from manganese, copper, gold and selenium, green from chromium, nickel and copper, and yellow by the addition of carbon and cadmium. Some coloured glasses are " flashed," i.e., they are of colourless glass that has a thin layer of coloured glass welded to it. However, the colouring of glasses is beginning to become a science.

Glass usually consists of a mixture of silicates, and the raw materials are chosen from sand, red lead, potash, soda ash, magnesium, calcium and sodium phosphates and borates. The density varies from 2.2 for borosilicate glass to 5.2 for very dense lead glass. The denser the glass, as a rule, the greater the refractive index.

When Lucas Chance set up a small furnace at Smethwick and enticed Georges Bontemps, in 1848, to join him, the British optical glass industry was firmly established. Bontemps introduced " hard crown " and " dense flint," for telescopes, and " soft crown " and " light flint " glasses for camera lenses. He specialised in developing further denser glasses, which enabled the London lens manufacturers to replace Swiss lens blanks by British, and to supply most of the lenses for microscopes manufactured in Berlin and for the requirements of various Continental opticians.

Then, in 1866, Carl Zeiss was joined, at his Jena workshop, by Prof. Abbé, and in 1881 by Dr. Otto Schott. Schott made over 1,000 experimental types of glass to enable Abbé to get rid of secondary spectra in achromatic lenses. The Prussian Government granted a subsidy, and the partly state-controlled industry that developed soon established something approaching a world-wide monopoly in many optical requirements.

When, in 1914, German supplies were cut off, the War Office, to their surprise and relief, discovered that Chance

Bros. had installed the then latest grinding and polishing machines, electric annealing plant, and mechanical stirring machines. The output of British barium and zinc crown glasses, in new, gas-fired furnaces, reached several tons per month. Aerial photography, from 1916 onwards, created a wider demand, and glasses were manufactured to suit the lens-combinations required. The partial replacement of silica by boron oxide increased the refractive index without allowing the dispersion to go above 59, and the outstanding success was a glass of refractive index 1.614 and dispersion 59.9, making modern cinematograph lenses possible.

To-day bulk productions of normal types of optical glass are made by first slowly heating the pots to 1,400°C., then adding the frit, or materials, topping to avoid shrinkage. After 30 hours, when the bulk is fairly free of bubbles, the temperature is lowered to 1,000°C. and the stirring machine connected. The pots are then allowed to cool very slowly for seven days. The pot, containing up to 3,000 lbs of glass, is broken away, and the mass of glass broken into lumps and inspected for flaws.

The lumps are graded and passed into a kiln, where they are softened. Discs are pressed out of them, which, after treatment in a gas-fired furnace, are cooled very slowly in an annealing lehr, in order to eliminate internal strains and stresses. The blanks are then dispatched to the lens-makers, who cut and grind according to their own designs.

The electric heating of batches in platinum pots, which avoids the danger of impurities from clay pots, is being developed on a larger scale now that small batches have shown a high degree of homogeneity. The British industry, which has in Scotland its own supplies of special sand, is developing new glasses for transmission of specific portions of the visible and invisible portions of the spectrum, as well as for every optical purpose.

**Glass, Burnt-in Photographs on.** All the methods indicated under the heading ENAMEL AND CERAMIC PHOTOGRAPHS are available with glass as a basis. The glass is laid on an even bed of powdered plaster of Paris, then fired in the muffle.

**Glass, Etching on.** In the physical laboratory it is often desirable to etch scales on glass, and a photograph, whether of a line subject or a half-tone, has a special value when etched on glass, as fading, in the ordinary sense of the term, is out of the question. True, the photograph is extremely faint ;



but the details are well defined, and by filling the hollows with pigment any amount of vigour may be realised. The following method is extremely useful, as the positive used may be a transparency of a line subject or a transparency from a half-tone negative produced in combination with a line screen as in block-making. The following sensitive ground or resist is evenly spread on the glass:—Albumen, 120 grams; ammonia, 4 c.c.; fluid Indian ink, 8 c.c.; ammonium bichromate, 2 grams; water, 12 c.c. When dry, exposure is under a transparency (line or screen), and development is in cold water, the development being continued, with rinsing, until the portions to be etched are bare. After the resist is quite dry, the subject is bordered with wax, and the following etching fluid is used: Sodium fluoride, 10 grams; alcohol, 60 c.c.; water, 180 c.c.; glacial acetic acid, 4 c.c. (See also HYALOGRAPHY.)

**Glass, Silvering.** (See MIRROR, SILVERING.)

**Glass, Soluble.** Basic alkaline silicates dissolve in water, and are sold as soluble glass. Used in preparing substrata for collotype (*q.v.*), and in other cases where it is desirable that a gelatine film should adhere very firmly to a glass plate.

**Glauber's Salt.** Popular name for SODIUM SULPHATE (*q.v.*).

**Glazing Prints.** Prints with a gelatine surface may be given a high glaze by squeegeeing on to prepared glass, ferrotype plates, or a chromium-plated glazing sheet. The latter only need careful cleaning and polishing for use. If glass is used it should be fairly stout and free from any surface blemishes. Patent plate is very suitable. The surface should be cleaned in hot water, with the addition of a little washing soda, and after rinsing in clean water, may be polished with a duster and a mixture of 10 per cent. ammonia and methylated spirit in equal parts. When thoroughly clean and dry, one side should have dusted over it a little French chalk, which must be rubbed lightly over the glass and then dusted off. There are other preparations which may be employed, and anything of a slightly greasy nature prevents the print from adhering, a solution of spermaceti wax applied with extreme thinness being sometimes recommended. Polishing with a rag moistened with a trace of paraffin has also been suggested, and special "glazing solutions" are offered by several makers.

The hardening of the prints with formalin or alum, though not always absolutely necessary, is an excellent precautionary

## Glazing Prints

measure against sticking. If formalin is used, hardening may be done immediately before laying them down on the glasses. It is not by any means necessary to spend much time in washing out the formalin, for as the prints dry the formalin evaporates, formalin as purchased being a solution of formaldehyde (a gas) in water.

The best way to lay the print on to the glass is to place the glass *in the water* in which the prints are soaking, floating a print face downwards over the glass. If the fingers are under the glass the print may be held in position by the thumb while the two together are lifted out of the water. In this way, air-bells between print and glass are avoided. The glass, with print adhering, is placed upon a flat, smooth surface—such as a firm table. A pad of newspapers makes a good base when placed on a level table top.

A sheet of smooth white blotting paper is then laid over the wet print or prints, a sheet of plain stout paper over that, and a flat squeegee is firmly and steadily passed over the print and glass, pressing out the moisture from centre to margins. Before standing up to dry examine the print *through* the glass and note if surface is perfectly clear and free from small air-bells. If these are present the squeegee should be applied again.

The drying of the prints after they are laid down on the sheets of glass must not be unduly hurried. If the prints have been hardened it is safe to use a slight degree of heat; that is, the glasses may be set in front of a fire at a distance of 5 to 6 ft., but beyond this it is not wise to go. One effect of too rapid drying is that the print dries round the edges, which then peel off the glasses, the centre, being still damp, adhering. Then, as the print dries inwards, it peels off a bit at a time, and when the print comes entirely away it shows a kind of oystershell mark. To avoid, this and all other troubles that may be met with in glazing, the following method of preparing the glazing surface has been recommended (Callier, 1924) and is claimed to be infallible.

Coat a piece of thoroughly cleaned glass with a warm 2 per cent. solution of gelatine, drain, and dry in a vertical position, protecting it carefully from dust. When completely dry, coat the gelatine with :—

Amyl acetate, to make . . . . .	20 oz. (1,000 c.c.)
Pyroxylin . . . . .	395 gr. (45 gms.)
Oil of Vaseline . . . . .	17½ mins (2 c.c.)

Drain off any excess, retaining it for future use, and leave to dry. The glass should be flat during drying, and to avoid falling dust should be covered by another sheet of glass. As amyl acetate is not very volatile, drying will take some time.

Prints are squeegeed wet on to the collodion surface in the usual way, and generally fall off of themselves when dry. The prepared glass may be re-used indefinitely as long as the collodion retains its polish. No further treatment of any kind is required during the life of the coating. (See also ENAMELLING PRINTS, ENCAUSTIC PASTE, and MAGILP.)

**Glycerine** (Fr., *Glycerine*; Ital., *Glicerina*; Lat., *Glycerinum*; Ger., *Glycerin*).  $C_3H_5(OH)_3$ . A peculiar, sweet, viscid liquid, obtained from oils and fats as a bye-product in saponification. Specific gravity, 1.260. It is extremely hygroscopic, and its non-drying properties are taken advantage of in photography to prevent the too rapid drying of some substances, and it has also been used as a preservative of pyro. It is miscible in all proportions with water and alcohol. It has also been suggested as a restrainer in developing, its action being probably rather physical in this respect than chemical.

**Glycin.** Para-hydroxyphenyl-aminoacetic acid  $(OH)C_6H_4NHCH_2COOH = 167$ . Synonym: Kodurol. Developing agent of low activity. Colourless crystals, practically insoluble in cold water, alcohol, and ether, but quite readily soluble in solutions of sulphites or alkaline carbonates. Hardly oxidised at all by air, whence its one-time popularity for stand development (see DEVELOPMENT.) At present quite widely used in fine-grain development (*q.v.*), and in developers for warm tones on chlorobromide papers. (See DEVELOPMENT and CHLOROBROMIDE PAPER.)

**Gold Chloride** (Fr., *Chlorure d'or*; Ital., *Cloruro d'oro*; Ger., *Goldchlorid*, *Chlorgold*). Synonyms: Auric Chloride, Trichloride or Perchloride of Gold.  $AuCl_3 = 303$ . A yellowish-brown crystalline mass, made by dissolving gold in *aqua regia*. Usually commercial chloride is obtained by solution as above and the evaporation of the acid liquid, in which case bright yellow crystals of  $AuCl_3 \cdot HCl$  are obtained, from which it will be seen that one equivalent of hydrochloric acid is combined with it. Used in the toning of print-out papers of various types, for which purpose the double neutral salts of gold and potassium, sodium or calcium, are preferable. (See TONING.)

**Gold Potassium Chloride** (Fr., *Chlorure double d'or et de potasse*; Ital., *Cloruro doppio d'oro e di potassio*; Ger., *Chlorgoldkalium*). Synonym: Potassio-chloride of gold.  $\text{AuCl}_3\text{KCl} \cdot 3\text{H}_2\text{O}$ . The usual method of making this is to dissolve 1 part of pure gold in as small a quantity of *aqua regia* as possible, by the aid of heat. Evaporate gently, and then add 20 parts of distilled water, in which 0.51 part of potassium bicarbonate has been dissolved. Carbon dioxide is given off, and the resulting solution should be evaporated to dryness.

**Gold Sodium Chloride** (Fr., *Chlorure double d'or et de soude*; Ital., *Cloruro doppio d'oro e di sodio*; Ger., *Chlorgoldnatrium*). Synonym: Sodio-chloride of gold.  $\text{AuCl}_3\text{NaCl} \cdot 2\text{H}_2\text{O}$ . This is the usual commercial salt, and occurs as yellowish-brown needles, which are very deliquescent, soluble in alcohol and water. The following table shows the equivalent quantities of the various salts used in photography:—

Gold.	Gold Chloride.	Gold Potassium Chloride.	Gold Sodium Chloride.
1	1.5420	2.1048	2.0229
0.6485	1	1.3645	1.3119
0.4751	0.7326	1	0.9611
0.4943	0.7623	1.0405	1

**Gold Thiosulphate** (Fr., *Hyposulfite double d'or et de sodium*; Ital., *Iposolfito d'oro e di sodio*; Ger., *Natriumaurothiosulfat*, *Unterschwefligsaures Goldoxydulnatron*). Synonyms: Hyposulphite of Gold, Sel d'or, Fordos and Gelis' salt.  $\text{Na}_2\text{S}_2\text{O}_3 \cdot \text{Au}_2\text{S}_2\text{O}_3 \cdot 4\text{H}_2\text{O}$ . This salt was originally suggested for toning daguerreotypes, and later for albumenised paper, and more recently still for gelatino-chloride paper. It may be formed by gradually adding a neutral 2 per cent. solution of gold chloride to a 6 per cent. solution of hypo. To obtain it in crystals, mix the solution formed above with alcohol, when the salt will crystallise out in fine white needles.

**Grade of Contrast.** See CONTRAST GRADE.

**Gradient.** In sensitometry (*q.v.*) applied to the inclination or slope of the characteristic curve. Over the straight-line portion, that gradient is equal to gamma, and at any point on the curve, the gradient indicates the contrast at that point.

**Gradient Speeds.** Film speeds determined by finding the exposure needed to arrive at a point on the toe of the characteristic curve where the gradient is some definite fraction of either (a) gamma or (b) the average gradient over a predetermined range. The standard normally taken is that the gradient at the point in question shall be three-tenths of the average gradient over a log exposure interval, beginning at the point, of 1.5. (See SENSITOMETRY.)

**Graduate.** Alternative term for measure (*q.v.*)

**Graduated Screen.** See FILTER.

**Grain.** The basic unit of weight in all three British systems of weights (Avoirdupois, Apothecaries, and Troy) and also in the American system. An idea of its magnitude may be had from the fact that a drop of water usually weighs between one and two grains. (See WEIGHTS AND MEASURES.)

**Grain in Negatives.** A negative is said to be "grainy" when an enlargement from it shows the structure of the image. Grain is usually most evident in the lighter half-tones, which may exhibit a mottled structure in place of a smooth even tone. (See FINE-GRAIN DEVELOPMENT.)

**Gram or Gramme.** The former spelling is virtually international, the latter specifically French. In English, "gram" is now more usual than "gramme." The gram is the unit of weight in the metric system. See WEIGHTS AND MEASURES.

**Ground-Glass.** See FOCUSING SCREEN.

**Gum Arabic** (Fr., *Gomme arabique*; Ital., *Gomma arabica*; Ger., *Gummi arabicum*, *Arabische Gummi*). A gummy exudation from the stems of various species of acacia. It is of peculiar bland taste, odourless, insoluble in alcohol and ether, but entirely soluble in water, in which form it is used as a mountant (*q.v.*). It is also used in the powder process, gum-bichromate, and photo-lithography. Its adhesiveness is increased by addition of aluminium sulphate, less so by ordinary alum. It is decomposed at a temperature of 300°, and is converted into dextrine by the action of sulphuric acid.

**Gum-Bichromate Process.** In its original form, gum-bichromate appears to be chiefly due to M. Poitevin, Mr. John Pouncy, Mr. Thomas Sutton, and Mr. J. C. Burnett, who

## Gum-Bichromate Process

worked between 1850 and 1860, and it had a very considerable vogue in the early years of this century as a result of its revival by M. Demachy and others. The method may be summarised as follows :—Ground pigments are mixed with a thin mucilage of gum arabic and a little soluble bichromate, this mixture being applied to the paper as a thin wash. When dry, the paper is exposed to daylight under a negative, and the picture is developed by soaking in water (cold, warm, or hot) until the unexposed portions of the pigmented gum are sufficiently washed away.

The characteristics of the finished print, as well as the trouble involved in making it, are such that the process is hardly likely to be used except for fairly large work ; it will therefore be necessary first to prepare an enlarged negative (*q.v.*). For ease in handling, this should be on a glass plate rather than on a film.

*Paper for Gum-Bichromate Printing.*—Generally speaking, any paper that would be suitable for water-colour painting will give satisfactory results in gum printing, and the choice of surface is of course one for the exercise of individual taste. English cartridge paper works well, but as it is rather heavily sized prints on it tend to hardness, though good and clear highlights are obtainable. Whatman's papers give excellent results, and the coarser kinds are well adapted for very broad effects.

*Coating the Paper.*—The following solutions should be made up :—

### A.

Clear white gum arabic . . . . .	4 parts.
Water . . . . .	6 „

Soak till dissolved, and squeeze the mucilage through fine muslin.

### B.

Potassium bichromate . . . . .	1 part.
Water . . . . .	9 parts.

In a room lighted by artificial light, equal volumes of A and B are mixed, and then such moist water colours are stirred in as will give the required tint ; but the coloration should only be such that, when the preparation is laid on paper with a broad camel's-hair brush, as described below, the tint appears very faint, and far short of that required to form the shadows of a print. The film should seem very thin and transparent when the paper is held up to a window, and the outline of a

## Gum-Bichromate Process

finger held the other side of the paper should be easily traceable. Indian ink or ground lampblack, with a little cobalt blue to modify the greenish tint, is a suitable pigment. Earth colours, like Indian red or the siennas, can be used, but a much larger quantity is required than when lampblack is the base. To coat the paper it must be sponged on both sides to stretch it; after which it is pinned down on a board by one corner, and rapidly brushed over with the sensitive mixture by means of a broad camel's-hair brush. It is best to work in one direction, and the coating must be thin—so thin that the gummy mixture must rather be rubbed over the surface of the paper than painted on, and the pigmentation must be adjusted for this kind of coating. Some practice is required in coating the paper thinly and uniformly. A brush known as a "Badger-hair Softener" is useful here to lightly "whisk" over the surface of the coated paper to soften any inequalities.

The best method of drying is to hang the paper up overnight in a room where there has been a fire during the day, but more rapid drying before a fire is quite allowable. Exposure should generally be longer than for a print on P.O.P., and can be judged by the faint image of the exposed bichromated gum which is visible—or should be, if the paper is not too heavily pigmented—when the paper is viewed by transmitted light; the details or the shades being just traceable. The use of an actinometer is often more convenient, especially for those who are accustomed to one. The exposed print is now soaked in cold water, and if the colour soon begins to wash off the paper on rocking the dish, under-exposure is indicated; and in this case cold water alone may perhaps finish the development.

According to the behaviour of the print, warmer and warmer water may be used, and to increase the detergent power of the water a stream may be poured from a height on the surface of the print. When the development is complete, the print may be soaked in an alum bath, after which it is rinsed and allowed to dry.

*The Gum Solution.*—The best gum arabic should be used, this occurring as nearly round and almost white nodules; these nodules being full of cracks. Such nodules as are clear and glasslike should be rejected, as these pieces are often but imperfectly soluble, giving rather a slimy mass than a true solution. Two parts of gum and 5 parts of water form a good standard mucilage. The mucilage should be strained,

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and to each half-pint or 250 c.c. add 20 drops of the pure crystallisable carbolic acid.

*Choice of Pigments.*—This is very wide, the one limitation being the exclusion of those which are affected by chromate salts. The following list includes all that are likely to be required:—Lampblack, ivory black, burnt umber, Venetian red, Paris blue, dark burnt ochre, sepia, gamboge, Pereira's green, and Cassel brown.

*Stock Gum and Colour "Solutions."*—These may be prepared by rubbing together in a mortar about 1 part of the moist water colour, as sold in collapsible tubes, with 4 parts of the mucilage or gum solution, but as some colours are more intense than others, no absolute rule can be laid down.

*Mixing and Sensitising the Colour "Solutions."*—In using the standard "solutions" of gum and colour to the required tint, the old dictum of the apothecary "shake the bottle" must not be forgotten. A mixture of 1 part of mixed or adjusted colour solution and 1 or 1½ of saturated solution of ammonium bichromate tends to hardness of the print and a rendering of the deep shadows; while the use of a mixture containing 1 part of the colour solution and 2 parts of a saturated solution of ammonium bichromate tends to greater sensitiveness, flatness of the picture, and the rendering of the fainter gradations. A sheet of paper 12 ins. by 15 ins. will ordinarily require a little more than ¼ oz. (about 8 c.c.) of the mixture, but this estimate is subject to much variation, as explained below. See above for instructions as to coating the paper. Dry as recommended above.

*Exposures for Multiple Printing.*—When several impressions are to be made on the same sheet to build up a picture, the question of exposure becomes somewhat complex. Let it be assumed that there are to be three printings. The first may be for the higher lights, and a range including all the darker shades. The paper being allowed to dry, and having been once more coated, the second exposure is for middle tones and shades, while the third coating and exposure may be merely to add to or intensify the shadows. Either the exposures may be about equal and the sensitive layers made of variable thickness, or the layers of sensitive material may be of equal thickness and the exposures may be varied again, the proportion of bichromate may be varied as indicated above.

In the former case the first coating should be a thin layer of a mixture containing but little pigment and gum, but a



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full dose of bichromate. This will give a thin flat image. The second coating should have more gum and pigment with less bichromate, which, with the same exposure as in the previous case, will in no way increase the deposit on the higher lights. The mixture for the third coating will be made with still more gum and pigment, but with less bichromate. If the exposure is the same as before, only the deeper shadows will receive a new deposit. If, on the other hand, the system of varying the exposures and using similar coatings be adopted, the first exposure must be long so as to cause a deposit as far as the lights of the print, this exposure giving a flattish picture. The second exposure must be shorter, the deposit then only reaching the middle tones, while the third exposure should be so short as only to cause a deposit on the extreme shades.

*Adjusting the Print to the Negative for Multiple Printing.*—The coating of pigmented sensitive gum on the sheet of paper should never be so thick or dense as to make it difficult to place the negative in exact position or register for the subsequent printings. An excellent method of adjusting the sheet for subsequent impressions is to hold the negative and sheet together in one hand, until exact correspondence is effected, and then to fix the paper in position by strips of adhesive plaster, this latter being very slightly warmed.

When dealing with large prints an excellent method of securing register for several coatings is the use of a drawing-board instead of a printing frame. This has the further advantage of allowing the whole of the print to be examined during exposure. A piece of stout flannel must be attached to the board, and upon this is laid the gum-bichromate paper, sensitive side uppermost. When cutting up the paper, a margin of about an inch larger than the negative must be provided.

Pin the paper to the board by the four corners, and in the centre place the negative. Some ordinary pins of a fairly stout gauge are now required, and two of these must be driven through the paper into the board, so that they press firmly against the glass on all sides.

A few drawing pins can be used to ensure contact if desired. This is only necessary if the negative is not a very large one. If a large glass negative is used, its weight is generally sufficient to keep it in good contact with the paper. Printing should be conducted with the board as nearly horizontal as possible. A good top light or printing in the open air is advisable. When it is necessary to examine the print, the negative is removed

altogether, and if the pins have been accurately fixed, it can be replaced in exact register.

**Gum-Bichromate-Alum Process.** This process, which is due to Mr. Herbert S. Starnes, and was shown by him at the Royal Photographic Society's Exhibition, 1919, is another variation of the gum-bichromate method previously described :

Specially ground pigments and gum senegal are added to the sensitiser (a solution of sodium bichromate, alum, and hydrochloric acid). The mixture is brushed thinly over raw paper (not more than 1 minim to 4 sq. ins., or 1 c.c. to 450 sq. cms.). The paper is then dried and exposed under the negative. A weak solution of alum and hydrochloric acid is poured over the print. In about 10 secs. the soluble pigment will begin to float off the highlights, and when the lightest half-tones are visible, the acid alum will have acted upon the entire film according to the light action. The soluble pigment can then be washed away, *or left*, as desired, by developings with water under pressure.

**Gum-Printing on Bromides.** A method of making a print in pigment, without using a negative, on a bromide print or enlargement. This process, due to T. H. Greenall, bears the same relationship to gum-bichromate that Carbro does to carbon. Usually the original silver image is left to re-inforce the pigment.

The bromide print, preferably on matt paper, should show full highlight detail without being veiled or over-exposed. It should be fixed in a hardening fixer (or otherwise hardened) and well washed.

For the coating, mix 1 part sugar and 2 parts white dextrine with 12 parts water and heat till clear. To 8 parts of this add 4 parts of 8 per cent. gelatine solution and 6 parts of 15 per cent. gum arabic mucilage. For a black print, 1 part of vegetable black and 2 parts of ivory black, mixed, are rubbed into 125 parts of the above colloid mixture, the mixing being done with a spatula or thin flexible knife on a sheet of glass. Or 1 part of vegetable black alone may be mixed with 80 to 110 parts of colloid solution. For a print that is to be sulphided, 1 part ivory black to 22 parts colloid, or 4 to 5 parts bone brown and 1 part ivory black to 110 parts colloid, will be found pleasing.

Damp the surface of the print just enough to make it lie flat, warm the coating mixture till it is about as thin as office

gum, then spread on the surface with a very soft flat hog-hair brush, smoothing with a badger softener. Allow 30 to 45 minims (about 2 c.c.) for a 5 × 7-in. print.

When dry, treat print for 1½ to 2 mins. in :—

A. Copper sulphate . . . . .	20 grs.	(2·5 gms.)
Potass. citrate (neutral) . . . . .	80 grs.	(10 gms.)
Water . . . . .	20 ozs.	(1,000 c.c.)
B. Potass. ferricyanide . . . . .	40 grs.	(5 gms.)
Potass. bromide . . . . .	20 grs.	(2·5 gms.)
Water to . . . . .	20 ozs.	(1,000 c.c.)

These solutions keep fairly well. For use, mix 1 part A, 1 part B, and 2 to 4 parts water. The stronger the solution the heavier and more general is the deposit of pigment. If too much pigment is persistently deposited, double the amount of potassium citrate. The surface of the print must not be touched.

The print is next treated with successive changes of tepid water, each warmer than the last, starting at 80° F. This washes away the pigment in the lighter parts, leaving it attached in the shadows, so producing the pigment image. For local development, allow cold water to drop on to the print as it lies under the warm water.

Lastly, redevelop the partially-bleached silver image in any ordinary developer, preferably free from bromide, wash carefully and dry. Redeveloping may be omitted if the print is to be sulphide toned. In this case, first treat for 1 to 2 mins. with 0·2 per cent. caustic soda, rinse, and immerse in 2 per cent. hydrochloric acid; then wash in numerous changes. This gets rid of any copper that the print may have retained. Then bleach and sulphide in the ordinary way. (See TONING.)

**Gum Elemi** (Fr., *Gomme élémi*; Ger., *Oelbaumharz*). A resinous exudation from *Canarium commune*, imported from the Philippine Islands, and also obtained from *Amyris elemifera* in Central America. It is used in varnishes and encaustic paste. It is very soluble in alcohol, insoluble in water, and should have somewhat the colour and consistence of honey, but generally, from exposure to air and impurities, is more yellowish-brown and indurated.

**Gun-Camera.** A camera attached to a gun, usually in a fighter aeroplane, and operated when the trigger of the gun is pulled. These cameras were introduced during the war of 1914-18 for use in training fighter-pilots. The photographs

## **Gun Cotton**

taken in a practice "dog-fight" enabled the instructors to determine whether the opposing aircraft would have been shot down if the gun had been actually fired.

In this early model only still pictures were taken ; modern gun cameras use 16-mm. film and make a complete record of the whereabouts of the opposing aircraft throughout the whole period during which the trigger of the machine-guns or cannon is depressed. In real fighting it is usually possible to determine from the film whether the enemy aircraft was brought down, or to what extent it was damaged. From this point of view the cine gun-camera is so valuable in wartime that it is now fitted as standard to most fighter aircraft as well as to training machines. See also AERIAL PHOTOGRAPHY.

**Gun-Cotton.** See PYROXYLINE.

## — H —

**H. & D.** An abbreviation for Hurter & Driffield, the names of two investigators in sensitometry. The letters H. & D. seen on a box of plates together with a number—thus, H. & D. 1,000—indicates that the speed of the plates has been determined to be 1,000 according to the H. & D. system of measurement (see SENSITOMETRY). The numbers are comparative: thus, H. & D. 200 is double the speed of H. & D. 100, or half the speed of H. & D. 400. (See also EXPOSURE and SENSITOMETRY.)

**Halation.** A spreading of light from a bright part of the image into an adjacent darker part as a result of reflection from the back surface of the film or plate (compare IRRADIATION). Halation makes itself most obvious when photographing on an unbacked glass plate an interior view that includes a window. Both direct and scattered light from the window pass through the sensitive coating of the plate, and is reflected from the back surface of the glass. It then strikes the back of the emulsion in the neighbourhood of the image of the window, so that on development this is surrounded by a heavy black halo (white on the print) decreasing in intensity at increasing distances from the window. The same effect can result in wiping out the image of twigs seen dark against a light sky, and in general tends to obscure the outline at any point where there is a sharp contrast between light and dark, especially when full exposure is given.

Halation is present in films as well as plates, though with the thinner support its effects are less evident. It can be checked either by interposing a light-absorbing layer between emulsion and the celluloid or glass, or by abolishing the optical surface at the back of the support. The latter is the principle used in "backing" plates; they are coated with an opaque substance of the same refractive index as glass. There is thus no reflection at the glass-backing surface, and in the backing the light is absorbed. For backing to be effective, no air must be trapped between the glass and the backing; they must be strictly in optical contact. All plates are obtainable ready-backed, and practically all films are protected against halation either by backing or by an intermediate anti-halo layer immediately below the emulsion. In 35-mm. films, the base is often tinted grey as a preventive of halation.

**Halation**, when it occurs, can to some extent be cured by local reduction (*q.v.*), by the process of redevelopment (*q.v.*) or by the careful use of Baskett's reducer (*q.v.*).  
(See also BACKED PLATES.)

**Half-Plate.** The size  $4\frac{1}{4} \times 6\frac{1}{2}$  ins. Note that it is not the half of a whole-plate ( $6\frac{1}{2} \times 8\frac{1}{2}$  ins.) which would be  $4\frac{1}{4} \times 6\frac{1}{2}$  ins. This size is hardly ever used, but is sometimes referred to as "double quarter." (See SIZES.)

**Half-Tone Blocks.** See PHOTO-MECHANICAL PROCESSES.

**Halide, Haloid.** See HALOGENS.

**Halogens.** Generic term for the four closely-related elements fluorine, chlorine, bromine, and iodine. Salts of the corresponding hydro-acids (hydrochloric, etc.), are often known as halides, haloid salts, or sometimes as "haloids."

**Hand Camera.** The hand camera may be said to date from the introduction of the dry plate, which first freed the photographer from the necessity of taking a complete laboratory for the preparing and developing of his plates to the site of his proposed photography. The early hand cameras, frequently known as "detective cameras," were in most cases either a simple box or a stand camera more or less crudely adapted for use in the hand by the addition of a focusing-scale and a view-finder to replace the ground-glass screen. From one or other of these all subsequent hand cameras have evolved.  
(See CAMERA.)

**Hand Camera Work.** The tripod, not so very long ago essential for all but special work, is now so seldom used that "hand camera work" includes practically the whole of modern photography. We therefore deal here with a few points common to all work with a hand-held camera, but chiefly matters that become important when using a hand camera for the rapid snapshotting for which it was originally designed.

**Camera Shake.**—Movement of the camera during the exposure is a very common cause of poor definition, particularly with miniature cameras. Different people exhibit very different ability to hold a camera still; some claim they can obtain absolute steadiness nine times out of ten at a fifth of a second, while others shake their cameras even with their shutter working at a fiftieth. It is probably safe to say that anyone, practised or not, can hold a camera steady for a fiftieth of a second provided he makes a definite effort to do so.

## Hand Camera Work

With the usual eye-level finder on a small camera, it is probably best to hold the body of the instrument in such a way as to allow the knuckles of the thumbs to be pressed firmly against some part of the face, so that the camera cannot be moved without moving the head also.

The shutter release should always be depressed slowly, with a squeezing action like that used in firing a rifle, and the photographer should not know, to within half a second or so, exactly when the shutter will fire. A sharp dig at the release is fatal; it is only permissible when a fast-moving subject has to be caught at precisely the right moment, in which case a very high shutter-speed ( $1/250$ th of a second or less) must be used, as much to guard against camera shake as for the sake of arresting the movement of the subject.

On the slower speeds of  $1/25$ th of a second or longer, it is a good plan to hold the breath when releasing the shutter, particularly when using a reflex or other camera that is used at waist-level. Some workers find it helpful to use a wire release, but others prefer the normal shutter release. The general adoption of body-release (*q.v.*) of late years has done much to eliminate camera-shake.

*Judging Distances.*—One of the greatest difficulties in hand camera work is focusing. Although a tape measure or a range-finder can be used to determine the distance of the object, the undeniable fact remains that if the judgment is sufficiently cultivated to enable the photographer to estimate distances nearly enough by eye, he can work much more quickly than if he had to rely on measurement. Even a coupled range-finder, the quickest of all mechanical methods of determining distance, consumes moments that may be precious. Every photographer, no matter how well equipped his camera, should therefore be able to estimate distances by eye; for the user of the simple camera this is an essential accomplishment.

A good method of training the eye can be made use of at any time when out walking. Choose a number of feet, say fifteen, and as each street-corner, lamp-post, pillar-box, or other object is approached a guess is made as to the exact instant at which it is the prescribed 15 ft. away. Count steps from that instant until the object is reached, thus roughly measuring the distance. A yard is a good full stride; if a shorter stride is habitually used, the number of normal paces in 15 ft. can be determined in advance.

## Hand Camera Work

This process of measurement is repeated on every conspicuous object approached, and in a day or two the 15-ft. distance will be very easily recognised with considerable accuracy. Next take some other distance, say 9 ft., or whatever is marked on the focusing scale of the camera, and continue the exercise as before. Several distances can soon be learnt in this way, with no special trouble or consumption of time, simply by making use of opportunities when walking in town or country.

The next stage is to stop at all sorts of irregular distances from the object being approached; guess the distance, and check it, as before, just by walking up to it. Then the ability to judge distances can be made use of photographically and out-of-focus results should be very rare.

One of the most useful distances is 15 ft., as this is a range at which, with any camera giving a normal angle of view, a standing figure can be comfortably accommodated across the narrow way of the film. It is therefore a good distance either for single figures or for groups.

Another useful method of estimating distances is to note the apparent size of an average man as seen in the view finder at various distances. A standing figure should be viewed at various distances, and the size memorised. With practice, it becomes no more difficult to estimate the distance from the size of a seated figure than from that of a standing one.

Where it is not desired to rely upon an estimation of distance, or for close-up work where estimation is hardly likely to be accurate enough, a range-finder should be obtained for use in conjunction with any camera that is not fitted with one, unless, of course, it is a reflex. For convenience, a clip to hold it should be attached to the camera.

Inspection of a depth of focus table (see DEPTH OF FOCUS) will immediately show how the accuracy required in judging distances varies with the distance of the object, and with the stop used, and will indicate when it is safe to rely upon judgment, and when a range-finder must be used to ensure a sharp picture.

*Subjects.*—The ease with which the modern camera can be used is meant to enable the user to concentrate all his attention on the subject. Too often it has the effect of encouraging snapshotting of the most casual type, with no care or thought devoted to the choice and arrangement of subject. The picture-maker, if his aims are serious, must guard against the tendency to snapshot too promiscuously.



For other matters connected with hand cameras and hand camera work, see under respective heads:—LENS, EXPOSURE, FOCUSING, HYPERFOCAL DISTANCE, DEPTH OF FOCUS, MOVING OBJECTS, MINIATURE CAMERAS, SHUTTERS, DEVELOPMENT, FINE-GRAIN DEVELOPMENT, WATER-BATH DEVELOPMENT, FILMS, and CAMERA.

**Hand and Stand Camera.** See under CAMERA.

**Hardening Agents.** The gelatine which is the vehicle for the sensitive silver salts in plates and films will soften if immersed in water, or in ordinary developer or fixer. At too high a temperature this softening may lead to melting, frilling, or reticulation, the latter being particularly associated with sudden changes in temperature, as from developer at 65 or 70° to wash-water straight from the tap at perhaps (in winter) 45° or less. All these causes of failure can be avoided by hardening (tanning) the gelatine.

The usual hardening agents are potash alum, chrome alum and formalin, and of the three potash alum is the most widely used, largely because it can conveniently be incorporated in the fixing bath. (See HARDENING FIXER.) It is important to notice that the hardening efficiency depends very greatly on the acidity of the solution, reaching a sharp maximum at a pH of about 4.0. A hardener containing 1½ per cent. of potash alum, used at this pH value, may be expected to raise the melting point of the gelatine from its normal value of about 90–95° F. to about 110–115° F. With a 5 per cent. alum solution, the melting point may be raised as high as 155–160° F. But if the acidity of the solution is wrongly adjusted, the hardening effect of the alum may be negligibly small.

Chrome alum behaves in much the same way as potash alum, but is a more efficient hardener, capable, in favourable circumstances, of raising the melting point of gelatine to over 200° F.; the optimum pH for the solution is 4.3; which is about that of a simple solution of chrome alum. Note that chrome alum solutions containing sulphite lose their hardening properties within about 24 hours of mixing; similar solutions of potash alum retain their hardening properties for long periods. Stock hardening fixers must therefore be made with potash alum and not with chrome alum. It is interesting to notice that carbon, gum-bichromate, bromoil, and similar processes depend on the chrome hardening of gelatine or related substances, the chromium salt being derived from a bichromate by the action of light or of the silver image.

## Hardening Fixer

Where hardening in neutral or alkaline solution is required, alums are totally ineffective, and formalin (*q.v.*) must be used. The chief practical applications of this are in tropical hardeners (*q.v.*), and as post-fixation hardener, especially for prints that are to be glazed or for films to be protected against subsequent mechanical injury. (See SCRATCHPROOF.)

Temporary "hardening" can be provided by loading a developer or other processing solution with almost any neutral salt; the effect here is simply to prevent the gelatine from swelling as long as it is in the solution. A 10 per cent. addition of sodium sulphate is commonly made to developers for tropical work; this enables true hardening to be postponed until development is complete. (See TROPICAL WORK.)

**Hardening Fixer.** A fixing bath that also contains ingredients for hardening the gelatine. The usual hardening agents that are added to a fixing bath are ordinary white (potash) alum or chrome alum. In addition, the bath must be made acid, to prevent precipitation of the aluminium or chromium, and must contain some sulphite to protect the hypo from decomposition by the acid. (See ACID FIXING BATH.)

Of the two, chrome alum hardens more decisively than potash alum, but it is not in general suited to amateur use, as it loses its hardening properties within a few days of mixing, no matter whether it is made up as a complete fixer or as a separate hardener to be added to the hypo at the time of use. Baths containing ordinary alum will keep almost indefinitely.

Recent work has shown that a potash alum bath has its life greatly extended by the addition of boric acid, in the presence of which it retains its hardening powers at least three times as long. The boric acid also makes the bath less likely to deposit a white sludge of aluminium sulphite or hydroxide during use.

The following hardening fixer (F5) has good hardening properties and a long life.

Water (about 125° F.)	12 ozs.	(600 c.c.)
Hypo	4 $\frac{3}{4}$ "	(240 gms.)
Sod. sulphite (anhydr.)	130 grs.	(15 gms.)
Acetic acid (glacial)	125 mins.	(13 c.c.)
Boric acid (crystals)	65 grs.	(7.5 gms.)
Potash alum	130 grs.	(15 gms.)
Cold water up to	20 ozs.	(1,000 c.c.)

For more accurate measurement, it is better to prepare a 28 per cent. solution of acetic acid by mixing 3 parts of glacial

## Hardening Stop Bath

acid with 8 parts of water, and take  $7\frac{3}{4}$  dr. (47 c.c.) of this in place of glacial acid.

It is essential that the chemicals should be dissolved in the order shown. Each 20 ozs. of this will fix, as an absolute maximum, twelve  $3\frac{1}{4} \times 2\frac{1}{4}$  spools, 24 V.P. spools, or twelve 36-exposure lengths of 35-mm. film. Films must be rinsed in water, or a hardening stop bath (*q.v.*), between development and fixation, or the life of the bath will be considerably less than that given.

If preferred, a concentrated acid hardener can be prepared by omitting the hypo and dissolving the remaining chemicals in one-fifth of the quantity of water shown. For use, mix one part of this solution with four parts of 30 per cent. hypo.

**Hardening Stop Bath.** A hardening bath that also contains an acid to arrest the progress of development. It is used after development and before fixation. An effective formula is :—

Chrome alum	.	.	.	180 grs. (10 gms.)
Sodium bisulphite	.	.	.	180 „ (10 gms.)
Water to	.	.	.	20 ozs. (500 c.c.)

The sodium bisulphite may be replaced by its own weight of potassium metabisulphite if preferred. The developer is poured out of the tank and immediately replaced, without intermediate washing, by the above. After 5 to 10 minutes, the hardening stop bath is poured away and replaced by fixer. This should either be a hardening fixer or should contain metabisulphite in fair quantity, otherwise the chrome alum carried over may either decompose the hypo or produce a precipitate in the film.

The hardening stop bath must be freshly made ; it can be used for several films in succession on one day, but loses its hardening properties if kept for more than about 24 hours. Or it may be mixed as required from 15 per cent. solutions of the separate ingredients, which keep well separately.

Alternatively a 3 per cent. solution of chrome alum (300 grains per 20 oz.) may be used ; this will keep indefinitely in solution. It may be made up five times this strength if preferred, and diluted for use. Agitate the film in it for not less than 10 seconds, then leave 5 minutes to harden before fixing.

The solution loses its hardening properties through use ; so long as it remains blue-violet in colour when looked through in

artificial light it will still harden. When it shows signs of turning yellowish-green it should be discarded.

This change is not always easy to detect; a simple plan is to have two identical bottles of the working-strength solution. When the bottle in use ceases to be indistinguishable in colour from the unused bottle, its contents are discarded and the second bottle is taken into use. The first bottle is refilled with fresh solution, and becomes the colour standard.

**Harmonising Harsh Negatives.** This is an exceedingly valuable process, as it combines intensification of the shadows with reduction of the highlights. It is particularly helpful when dealing with a negative that has been slightly under-exposed and then over-developed.

The procedure is simply that of chromium intensification (see INTENSIFICATION), except that redevelopment is only partial. It is continued until the shadows and medium half-tones are redeveloped right through (and consequently intensified) but is interrupted by fixing the negative while the highlights are still incompletely re-blackened. As the hypo dissolves out the still undeveloped parts of the image, the denser portions of the negative are effectually reduced.

If reduction of the denser parts without intensification of the shadows is desired, a ferricyanide and bromide bleacher as used for sulphide toning (see TONING) should be used in place of the bleacher indicated above.

**Warning.** The loss of strength in the hypo is greater than the inexperienced worker generally expects. Those about to use the process for the first time should experiment first with a waste negative, or they may seriously misjudge the extent of re-development.

**Heat Filter.** A filter placed between lamp and condenser in a projector (or enlarger) to aid in keeping condenser and transparency (or negative) cool. A cell filled with water has been used in the past, but the modern type of heat-filter consists of a sheet of special heat-resisting glass about a quarter of an inch thick. To prevent it from cracking, the glass is generally divided up into a series of parallel strips about half an inch wide, with their edges in contact. If placed close against the condenser, no image of the lines between strips will appear on the screen.

It may be added that no heat filter can be really effective unless adequate ventilation of the parts to be kept cool is provided. The light-chamber must always be so designed that

there is a continuous current of air through it (maintained in motion by the heat of the lamp) and some part at least of the entering air should be constrained to pass over the condenser or transparency. (See PROJECTOR and ENLARGER).

**Hecto-**. Prefix used in the metric system (*q.v.*) to signify "one hundred." For example, a hectolitre is a hundred litres.

**Heliography**. An old name for photography.

**High Lights**. The brightest parts of a picture, which are represented by the greatest density in the negative, as the face in portraits, the sky and other bright portions in the landscape.

**History of Photography**. See PHOTOGRAPHY.

**Hood**. See LENS-HOOD.

**Horizontal Enlarger**. See ENLARGING.

**Hyalography, Photographic** (*ὑαλος*, glass or crystal). Numerous processes for photographic etching on glass have been known by this name. The following is a simple method, giving good results. Paper is coated with the following:—

Water . . . . .	10 parts.
Sugar . . . . .	1 part.
Gum arabic . . . . .	1 "
Ammonium bichromate . . . . .	1 "

Expose under a transparency and dust with fine bitumen, as in powder process (*q.v.*). Transfer to warm glass so as to soften bitumen, soak off paper, dry glass, and etch with vapour of hydrofluoric acid. (See GLASS, BURNT-IN PHOTOGRAPHS ON.)

**Hydrate**. A chemical compound containing water. Generally applied to crystals in which the water is present as "water of crystallisation." For example, crystalline sodium carbonate,  $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$ , may be referred to as "the hydrate" when contrasting it with the anhydrous salt. It must not be assumed that all crystals are hydrates; many contain no water.

At one time "hydrate" was often used to mean "hydroxide" (*q.v.*), but this usage is now considered incorrect.

**Hydrochinon**. See HYDROQUINONE.

**Hydrochloric Acid** (Fr., *Acide chlorhydrique*; Ital., *Acido cloridrico*; Ger., *Chlorwasserstoffsäure*; *Salzsäure*). Synonyms: Muriatic acid, spirits of salts. Solution in water of

the gas hydrogen chloride HCl. A solution saturated at 15° C. contains 44.3 per cent. of pure HCl, but the strongest acid normally sold is a little weaker, containing about 36 to 38 per cent. of the gas (density=1.19). It can be made by decomposing common salt with sulphuric acid. Reacts with alkalis and bases to form chlorides.

Its chief photographic use is in a bichromate bleacher for intensification or toning, and for cleaning dishes and other utensils. For the latter use the yellowish commercial acid is pure enough.

Store in a bottle with glass stopper. The concentrated acid will attack mouth, throat or eyes, but is harmless to whole skin if not left on it too long.

**Hydrogen.**  $H=1$ . A gaseous element of very frequent occurrence in nature in a combined state, especially in the form of water. It is taken as the unit of atomic weights. It is the lightest element known, and is a major constituent of coal gas. The prefix hydro- or hydr- of chemical names is often a secondary derivative from hydrogen.

**Hydrogen Peroxide** (Fr., *Eau oxygénée*; Ital., *Acqua ossigenata*; Ger., *Wasserstoffsuperoxyd*).  $H_2O_2=34$ . Synonyms: Dioxygen, Hydrogen dioxide. The usual "20-volume" solution, which on decomposition of the  $H_2O_2$  would give 20 times its own volume of oxygen, is approximately a 6 per cent. solution of pure  $H_2O_2$ . It is a powerful oxidising and bleaching agent. Its chief photographic use is as a hypo-eliminator (*q.v.*).

Store in a cool place, in incompletely filled bottles not too tightly stoppered. Neutral or acid solutions of hydrogen peroxide, or their vapours, will fog undeveloped sensitive materials.

**Hydrokinone.** See HYDROQUINONE.

**Hydrometer.** The hydrometer is a spindle-like float, generally made of glass, and with a graduated stem which indicates the specific gravity of a liquid by the depth to which it sinks. Hydrometers, graduated for special use so as to give directly the strengths of alcohol, ether, acids, or saline solutions, can be obtained from dealers in chemical apparatus; but the most generally useful graduation is that which gives the specific gravity.

**Hydroquinone** (Fr., *Hydroquinone* ; Ital., *Idrochinone* ; Ger., *Hydrochinon*).  $C_6H_4(OH)_2 = 110$ . Synonyms: Hydrokinone, Hydrochinon, Quinol. Chemical name: Paradihydroxybenzene. White crystalline needles, darkening slowly on exposure to air. Solubility: 4.25 per cent. in water  $0^\circ C.$ , 10 per cent. in water at  $30^\circ$ ; soluble also in alcohol, ether, and glycerine. It is allied to pyrogallol in chemical composition, pyro being a trihydroxybenzene,  $C_6H_3(OH)_3$ . It is one of the most inexpensive, developing agents, and is very widely used. By itself it is chiefly used in "high-contrast" developers for process plates, for which its low Watkins factor, high sensitivity to bromide, and clean working make it specially fitted. It is also largely used for producing warm tones on chlorobromide papers. With a small addition of metol it makes the enormously popular "M-Q" universal developer, which gives excellent results with plates, films, lantern-slides, and development papers of every type. Its main disadvantage is that it rapidly loses energy with falling temperature. Chlor-hydroquinone (see under CHLORQUINOL) and brom-hydroquinone, both of which have been sold under the trade name "Adurol," are comparatively free from this defect. Hydroquinone is very prone to produce aerial fog (see FOG) and developers containing it should not be used for see-saw or drum development unless the film is first desensitised, which prevents this form of fog. (See DEVELOPMENT.)

**Hydroxide.** Substance containing a hydroxyl (OH) group that is capable of being replaced by an acid radical. If soluble, a metallic or pseudo-metallic hydroxide gives a strongly alkaline solution. Ammonia, caustic soda, and quicklime (calcium hydroxide) are typical of the soluble hydroxides.

**Hyperfocal Distance.** If a lens is accurately focused on an extremely distant object, then the nearest object whose image is sufficiently sharp on the film is situated at the hyperfocal distance. Besides depending on the focal length and aperture of the lens, the exact value of the hyperfocal distance evidently depends on what is considered "sufficiently sharp."

The degree of sharpness reached is generally described in terms of the "circle of confusion." If a mathematical point is photographed, the image, if exactly focused by a perfect lens, will also be a point. Some departure from mathematical perfection is, however, permissible before the image becomes noticeably blurred, and if the focusing is so far inexact that

## Hyperfocal Distance

the point of light is represented by a small blurred disc of diameter  $\frac{1}{100}$  in., the blur resulting is said to be that corresponding to a circle of confusion of  $\frac{1}{100}$  in.

If the diameter of this circle is represented by  $C$ , then when the lens is focused for infinity the distance from the camera of an object so far out of focus that each point on it is represented by a circle of diameter  $C$  will be given by :—

$$H = \frac{f^2}{nC}$$

Where  $f$  = focal length of lens

$n$  =  $f$ /number of stop in use.

The distance  $H$  found from the above formula is the hyperfocal distance. In using the formula,  $H$ ,  $f$ , and  $C$  must all be expressed in the same units.

It should specially be noticed that the formula just given is the fundamental one. Nothing other than basic optical laws has been assumed in finding it, and it applies in every case. This is stressed because various formulæ for finding hyperfocal distance appear in photographic literature, and at first sight some of them seem inconsistent with that above. In fact, all such formulæ are derived from the one just given by replacing  $C$  (which is perfectly general) by someone's idea of what value the circle of confusion should have for the type of work he has in mind. Such formulæ are perfectly legitimate, and are often very valuable for the purpose for which they were designed, but unless the assumptions made in them are clearly realized, it is only too easy to apply them unwittingly to circumstances which they do not fit. If in doubt, go straight back to the formula above; it may be more troublesome to apply, but it is always safe.

We proceed to derive some alternative formulæ for special cases; the applications, and limitations, of each are clearly explained. In all such formulæ, the diameter of the circle of confusion is chosen to suit the type of work in mind.

It was usual, in the days when negatives were printed exclusively by contact, to take as a criterion of "sufficiently sharp" that a point should not spread to a disc greater in diameter than  $\frac{1}{100}$  in., on the grounds that the amount of blur so produced was just barely perceptible to the eye at the normal viewing distance of some 10 ins. Now that nearly all negatives are enlarged, it is perhaps more profitable to set the limit of sharpness on the enlargement rather than on the negative, so that the smaller the negative the higher is the standard of sharpness demanded on the negative itself.



## Hyperfocal Distance

To find the corresponding circle of confusion on the actual negative, it is necessary to divide the circle to be permitted on the enlargement by the degree of enlargement needed; if  $D$  is the diagonal of the enlargement, and  $d$  that of the negative, the degree of enlargement will be  $D/d$ . The above formula now becomes:—

$$H = \frac{f^2}{nC} \times \frac{D}{d}$$

Where  $C$  is now the circle of confusion to be permitted on the enlargement. Once again, all quantities must be in the same units.

If we accept the convention that the circle of confusion may be  $\frac{1}{160}$  in. in the largest print likely to be viewed in the hand, and measure the focal length of the lens and the diagonal of the negative both in inches, the formula becomes:—

$$H = \frac{f^2}{nd} \times \frac{100D}{12} \text{ ft.}$$

The value of the factor  $\frac{100D}{12}$  now depends only on the size of enlargement. Putting  $k$  for  $\frac{100D}{12}$ , we find the following figures for  $k$ , according to the size of print to be made:—

<i>Size of Print.</i>				<i>k.</i>
12	× 10 ins.	..	..	130
10	× 8	..	..	108
8½	× 6½	..	..	89
7	× 5	..	..	72
6½	× 4½	..	..	67

The formula for hyperfocal distance then simplifies down to

$$H = \frac{kf^2}{nd} \text{ ft.,}$$

and  $k$  is simply regarded as a figure to be adjusted to give whatever standard of definition we require. It is to be noted that in using the above formula we are making automatic allowance for the extra enlargement required by a smaller negative, and hyperfocal distances calculated from it are such that a contact print from a whole-plate negative, and whole-plate enlargements from a  $3 \times 4$  cm. miniature negative, will show the same falling-off of definition at the hyperfocal distance.

The formula just given can be applied to every case, including that of a lens of exceptionally long or exceptionally

## Hyperfocal Distance

short focal length for the size of negative made. In all ordinary cameras with one non-interchangeable lens, the focal length of the lens fitted is about equal to the diagonal of the negative. For such cases the even simpler formula

$$H = \frac{kf}{n} \text{ ft.}$$

may be used. It is used as the basis of the table of hyperfocal distances on page 373.

Another convention not infrequently adopted in finding the hyperfocal distance is to assume that the degree of enlargement used will in all cases be such as to give a print which, viewed at 10 inches, will correctly reproduce the perspective of the original scene. To satisfy this condition, the degree of enlargement must always be  $10 \div f$ , where  $f$  is the focal length, in inches, of the lens used to take the photograph. If the circle of confusion permitted on the enlargement is  $1/1000$  inch, that on the negative will then be  $f/1000$ , and the formula for hyperfocal distance becomes:

$$H = \frac{1000f}{n}$$

where  $H$  and  $f$  are both in inches.

For calculation it is more convenient to assume a circle of confusion, on the print, of  $1/120$ th inch., making the formula  $H = 1200f/n$  inches, or

$$H = \frac{100f}{n} \text{ feet.}$$

This, it will be observed, is practically identical with the formula  $H = kf/n$  given above, but it is now taken to apply to *every* case, and not only to those where the focal length of the lens is equal to the diagonal of the negative.

Note that the "correct perspective" formula implies that whole-plate prints will habitually be made from quarter-plate negatives taken with a 5-inch lens, but that if a 12-inch telephoto is put into the camera in place of the usual lens, the final print will be made by *reduction* instead of enlargement, and will have a size of about  $3\frac{1}{2} \times 2\frac{3}{4}$  ins. If it is considered likely that the print will still be made by enlargement to whole-plate size, the formula  $H = kf^2/nd$ , as given above, will be the correct one to choose.

Besides marking the nearest point in focus when the camera

## Hyperfocal Distance

is focused on infinity, the hyperfocal distance is the first figure required in making out a depth of focus table. (See DEPTH OF FOCUS.) In particular, it should be noted that if a lens is focused on the hyperfocal distance for the stop in use, objects are sharp from half the hyperfocal distance to infinity.

*Table of Hyperfocal Distances.*—The table of hyperfocal distances opposite is calculated for the rather high standard of definition obtained by taking  $k = 108$  in the above formula. It is the standard adopted by one of the leading makers of 35-mm. miniature cameras. If the highest standard of definition is not required, or if the lens in use is not capable of giving negatives yielding  $10 \times 8$ -inch enlargements that look as sharp as contact prints when examined at ten to twelve inches from the eye, it will be convenient to take for practical use a smaller figure for hyperfocal distance than is given in the table. This is most readily done by taking as the hyperfocal distance for any stop the figure given in the table for one stop smaller. (For example, the hyperfocal distance for a 3-inch lens at  $f/5.6$  may be taken as 40 feet, the figure given in the table for  $f/8$ . This is equivalent to altering  $k$  from 108 to 76.5).

As it is impossible to allow in such a table for the use of a lens on negatives of different sizes, it is throughout assumed that the focal length of the lens is equal to the diagonal of the negative (i.e.  $f/d = 1$ ). *This is approximately true in all cameras using a lens of "normal" focal length, and it is to such cameras that the table applies.*

It does *not* apply to a lens used as a long-focus or wide-angle lens. In all such cases the hyperfocal distance given in the table must be multiplied by the ratio  $f/d$ . If, for example, a 13.5-cm. lens were used on a  $3 \times 4$  cm. negative (diagonal = 5 cm.) the hyperfocal distance to be taken in practice is  $\frac{13.5}{5}$  or 2.7 times that given in the table. This allows for the much more precise focusing required on the small film as compared with the quarter-plate negative (diagonal = 5.35 ins.) for which the focal length 13.5 cm. ( $5\frac{1}{4}$  ins.) is "normal."

Finally, it may be emphasized that the figure calculated for hyperfocal distance need not be taken with too literal an exactness. A change in the standard of "sufficient sharpness" that would pass unnoticed in practical work would change the figure for hyperfocal distance quite considerably.



## Hypersensitising

**Hypersensitising.** Any process used to enhance the speed of a plate or film is known as hypersensitising. Panchromatic material can be hypersensitised by immersing for about 5 minutes in :—

Alcohol (90 per cent.)	.	.	.	.	8 parts.
Ammonia (.880)	.	.	.	.	1 part.
Water to	.	.	.	.	32 parts.

The plate or film should be dried as quickly as possible in absolute darkness, and used within a few hours. The speed can often be doubled (increased by 3° Scheiner) in this way, but there is a distinct tendency to fog.

Mercury vapour has recently been recommended for hypersensitising, the film being exposed for from 24 hours to 3 days to the vapour of mercury. This is most easily done by enclosing the film in a light-tight and practically air-tight container together with a drop or two of mercury. Roll film may be treated without unrolling; the vapour penetrates the backing paper quite readily. The time of hypersensitising has, however, to be about doubled. It is specially noteworthy that mercury hypersensitisation may be applied to the exposed film, when it has at least as much effect as if the film had been hypersensitised before exposure. The effect of the treatment lasts for a week or two. Unfortunately results do not appear to be consistent; some workers have found very large increases in speed, others at most a doubling, while others again have found that the treatment merely fogs the film. But it does seem to be established that hypersensitising by mercury, when successful, increases speed without in any way affecting colour-sensitivity, grain, or rate of development.

More reliable is a process of hypersensitising recently worked out in the Ilford laboratories (*Photographic Journal*, January, 1941). This depends on exposing the film, *after* it has received the exposure that is to form the picture, for a prolonged period to an exceedingly weak light. The colour of the light used is of no importance. The time of exposure to the fogging light is, however, a very important factor, and for the maximum effect it should not be less than about half an hour. The intensity of the fogging light must be cut down, by means of filters, coloured or of neutral tint as convenient, to such a level that the fog-density produced on development is of the order of 0.18 to 0.20.

The increase of speed is approximately four-fold (or six Scheiner degrees) and though there is some falsification of tone

values, the overall contrast is not much changed. Colour-rendering is unaffected.

It is specially to be noted that exposure for a briefer time to a brighter light yields a much smaller increase in speed, and that exposure to a fogging light *before* making the main exposure, though it has often been advocated as a means of "overcoming the inertia," is totally ineffective.

**Hypo.** The common fixing salt used in photography, or a solution of it in water. "Hypo" is an abbreviation of "hyposulphite of soda," the name applied to the fixing salt early last century, when its constitution was not understood. This salt has long been known to be a thiosulphate. (See SODIUM THIOSULPHATE; also FIXING, ACID FIXING, and HYPO ELIMINATORS.)

**Hypo Eliminator.** A chemical which destroys hypo, the intention being either to render prolonged washing unnecessary or to get rid of any traces of hypo that may still remain after a moderate amount of washing has been done.

The removal of all traces of hypo from a negative or print is commonly considered essential to permanence, and a great deal of endeavour has been directed at various times to achieving this end without the necessity for prolonged and tedious washing. There remains, however, no doubt that properly conducted washing, in running water or repeated changes, is the safest, if not the quickest, way of clearing negatives, on glass or film, of all the hypo they contain. (See WASHING.)

In case of need, the removal of hypo can be expedited by the use of an alkaline bath, which enables the hypo to diffuse more rapidly out of the gelatine. Although other alkalies will serve, ammonia is preferred as any remaining traces of it will evaporate from the negative on drying. After washing for 10 minutes in rapidly running water, the negatives are bathed for 3 minutes in a 0.3 per cent. solution of ammonia (1 part of 0.880 ammonia to 100 parts of water), after which they should be washed again for two or three minutes.

Alternatively, but less desirably, the negatives may be washed in repeated changes of water made just pink with potassium permanganate (about 1 part to 25,000 parts of water) until the pink colour is no longer discharged.

It is now known that the paper, and possibly the baryta coating, of a print will retain hypo with such persistence that it is impossible to remove it completely by washing, no matter

## Hypo Eliminator

how prolonged. The amount so retained is small, but is sufficient to cause eventual fading in any gaslight or chlorobromide print, and probably also in a double-weight bromide print, even though a bromide print, on account of its coarser grain, is less susceptible to the effects of hypo. A single-weight bromide print, which retains less hypo than one on double-weight paper, can be adequately freed from hypo by sufficiently prolonged washing.

To get rid of this retained hypo, it is necessary to destroy it chemically. This destruction, of course, results in the production of new sulphur compounds—usually thionates or sulphates—and it is necessary to ensure that these also are harmless to the image. It has been definitely established that an alkaline peroxide produces sulphate, which is harmless, and as a mixture of ammonia and hydrogen peroxide contains only substances that will volatilise away on drying the print, this combination should be used. A recommended formula (Kodak H.E.1.) is :—

Water . . . . .	. 775 c.c.	(15½ ozs.)
Hydrogen peroxide (10 vols.) . . . . .	. 125 c.c.	(2½ ozs.)
Ammonia, 3 per cent. . . . .	. 100 c.c.	(2 ozs.)

The 3 per cent. ammonia is prepared by diluting 1 part of 0.880 ammonia with water to make 10 parts.

Prints are washed for half an hour (double-weight prints for 1 hour) in water running fast enough to replace all the water in the washing-vessel once every five minutes. The prints are then immersed in the above eliminator for 6 to 8 minutes, washed again for 10 minutes, and dried. One litre (35 ozs.) of H.E.1 will treat some twelve 8×10 prints, after which it should be discarded. (See also WASHING.)

## — I —

**Image.** In the optical sense, a reproduction of an object formed by a lens or mirror. Two types of image exist; the "real" image which can actually be received on a screen or a sensitive surface, and the "virtual" image which, though it can be seen by the eye or by a camera, cannot be received on a screen. The image in a "brilliant" finder or in a mirror is in this category.

In the photographic sense, "image" is often used in reference to the deposit of silver (or other substance) by which the picture is formed.

**Image, Latent.** An invisible image that can be revealed by development. An exposed but undeveloped film or print bears such an image.

Much research has been directed to the elucidation of the nature of the latent image and of the mechanism by which it is formed. It has been shown that the sensitivity of an emulsion depends largely on the presence of specks or nuclei of silver sulphide, and probably also of metallic silver, on the surfaces of the grains of silver halide. These nuclei are formed by the action of sulphur compounds present in the gelatine. Recent work has suggested that the light-quanta absorbed during exposure set free atoms of silver within the grain, and these atoms can move through the grain to the nucleus, so building it up until it is sufficiently large to enable development to take place. A more extended account of the Mott and Gurney theory will be found in the Twelfth Hurter and Driffield Memorial Lecture (*Phot. Journal*, February, 1941, page 63). This paper also contains a brief bibliography of the subject, while a very full summary of the whole problem will be found in *The Theory of the Photographic Process*, by C. E. K. Mees.

**Indiarubber Solution.** This is used for edging plates or as a substratum for the collodion process, and also for mounting prints. Pure unvulcanised indiarubber (sold as masticated rubber or "cut sheet") may be dissolved in benzene, chloroform, or carbon disulphide, the two former being preferable, to make a 2 per cent. solution.

**Induction Period.** Time elapsing between the application of a developer to an exposed emulsion and the first appearance of the image.



**Inertia.** The exposure corresponding to the point where the straight part of the characteristic curve of an emulsion, produced downwards, cuts the axis of exposure. It is the figure upon which the H & D speed of the emulsion is based. (See SENSITOMETRY.)

**Inertia, Regression of.** Reduction of inertia, corresponding to increase of H & D speed, as development is more and more prolonged. This is behaviour characteristic of an emulsion, or a developer, containing free bromide. (See SENSITOMETRY.)

**Infra-red Photography.** Photography by means of infra-red "light." To this radiation, which differs from red light only in being of longer wavelength, the human eye is not sensitive, but it can be detected by virtue of the energy it carries, which is manifested as heat when infra-red radiation is absorbed.

Although invisible to the eye, infra-red light can be made to affect a plate or film by treating the latter with certain dyes, which is also the method used to render a plate sensitive to green, yellow and red light. These plates are meant for use only for photography in infra-red light, or by ordinary light in conjunction with a filter passing infra-red. The following suggestions show some of the photographic uses to which this material can be put.

It is well known that the moisture vapour normally present in the air scatters red light less than blue light, and infra-red light still less. Dust has the same effect. If, therefore, we employ infra-red sensitive plates in conjunction with a lens-filter passing infra-red light only, we shall be able to penetrate haze much farther, and long-distance photography with a telephoto or long-focus lens becomes comparatively easy. It is possible to take photographs in a room illuminated by means of infra-red light with high-power lamps and suitable filters, and, though the room is strongly lit with infra-red light, it is practically dark to the eye. In this case, of course, no filter is used with the lens.

The most recent advances in sensitising plates for the infra-red have made it possible to photograph, in a darkened room or at night, by means of a flash-bulb fired in a reflector the front of which is covered by an infra-red filter. To the eye, the flash seems no brighter than a red dark-room lamp momentarily switched on, but if the flash is some eight to ten feet

## Ink Process

from the subject a fully-exposed negative will result if the lens is set at about  $f/4.5$ .

Some objects, such as foliage, dyed materials, etc., behave quite differently when illuminated by ordinary light and by infra-red light. Foliage, for instance, reflects the infra-red strongly, and hence appears dark on the negative and white on the print, so that trees, plants and fields when photographed in full sunlight appear as if covered with snow. This affords a valuable means of investigation by which natural or artificial differences between materials can be ascertained. Work on racial differentiation, investigation into spiritualistic phenomena, aerial photography, tissue penetration, etc., is in progress in various quarters.

Infra-red photography is also proving of great value in assisting in the deciphering of ancient documents not legible by the unaided eye, and in detecting forgeries, unauthorized erasures and the like.

It is most usual to employ an infra-red filter. This may be used in the form of gelatine film between the lens components, or as a sealed filter in front of the lens. As lenses are not normally corrected for infra-red light the focus is altered by this procedure, and it is necessary to scale the camera. Some help may be obtained by focusing with a red filter, such as the Ilford Tricolour Red, when an approximation to the correct position can be found.

The photographic technique is precisely the same as for panchromatic plates, except that it is possible to employ a brighter green safelight of suitable composition.

For further information, see *Photography by Infra-Red*, by Walter Clark.

(See also LIGHT.)

**Ink Process.** In the past several processes have been known under this name. The following is due to Lemling.

Prepare a 5 per cent. solution of potassium bichromate, and render it neutral by adding ammonia. In every three parts of this dissolve 1 part of gum arabic, and filter. Spread this solution evenly over a sheet of albumenised paper (*q.v.*) with the aid of a Blanchard brush. The paper should then be laid, film up, on a sheet of plate-glass, a good-sized pool of the solution poured on to it and made to cover it evenly, the excess poured off, and the paper hung up to dry. Expose behind a negative to daylight, the paper being then laid face downwards on water and allowed to soak for some time with

repeated changing of the water, after which it is soaked in alum solution and again washed. It is then drawn over the surface of the following solution :—

Pyrogallol . . . . .	1 part.
Distilled water . . . . .	50-80 parts.

Or it may be floated on the solution for 2 minutes, then thoroughly washed and floated on

Ferrous sulphate . . . . .	10 parts.
Distilled water . . . . .	100 "

and again washed. If not dark enough the process may be repeated.

(See also DRAWINGS FROM PHOTOGRAPHS.)

**Inks.** *Indian Ink*, used in carbon printing and other similar process, appears to contain a special fine lampblack.

*Ink for Writing on Celluloid*.—Dissolve 10 gms. of ferric chloride in 25 c.c. of acetone, and 15 gms. of tannic acid in 75 c.c. of acetone, and mix the two. This forms a quick-drying black ink that may be used with any clean pen, and will write on celluloid without spreading or flaking off.

*Ink for Writing on Glass*.—Two parts of ordinary shellac is dissolved in 14 parts of methylated spirit, and strained through muslin; and to this is added, a little at a time, and with agitation, a solution of 3 parts of borax in 24 parts of water. The pigment or colour used should be mixed in with the borax solution; Indian ink or any finely ground water colour being suitable.

*Indestructible Ink for Labels*.—As above, with Indian ink as pigment.

*White Ink for Lantern Slides*.—Chinese white, gum, and water to suitable consistency.

The term "Ink" is also applied to the pigments employed in the oil and bromoil processes (*q.v.*).

**Instantaneous Photography.** An old term applied to photography of any kind of subject taken by an "instantaneous," or snapshot exposure, but perhaps more particularly to the photography of moving objects. Since practically all amateur work is now done with "instantaneous" exposures, the term has long since lost its specialised meaning. (See CAMERAS; MOVING OBJECTS, PHOTOGRAPHY OF; FLASH-GUN; SHUTTER.)

**Instantaneous Shutters.** See SHUTTER.

**Intensification.** Any process by which the intensity, actual or effective, of the photographic image can be increased. The usual methods depend on adding further material to the image already present, and the process is ordinarily applied to negatives in which the contrast is insufficient.

Lack of contrast may be (a) general, throughout all tones, or (b) restricted largely to the shadow regions of the picture. Case (a) is representative of under-development, and the chromium intensifier is now the usual remedy. It is both reliable and effective. Case (b) is typical of slight under-exposure, and though there is no complete remedy, the uranium intensifier, which intensifies the shadows more rapidly than the half-tones and highlights, is more effective than any alternative treatment.

Intensification and its opposite, reduction, were freely resorted to at one time, but now that most papers are available in several contrast-grades it is no longer necessary to adjust the contrast of the negative to suit the paper. Instead, the paper is chosen to suit the negative, and intensification is in consequence but rarely required.

A negative to be intensified must be fully fixed, for any unused silver compounds that may remain will be intensified along with the image. It is very desirable to re-fix the negative in fresh hypo and to wash thoroughly before intensification by any process is attempted.

*Chromium Intensifier.*—This is one of the simplest and most controllable processes of all, and has the advantage that small traces of hypo remaining in the negative are harmless. It can be used also to darken bromide prints that are too light.

- |                         |   |         |              |
|-------------------------|---|---------|--------------|
| A. Potassium bichromate | . | 1 oz.   | (50 gms.)    |
| Water to                | . | 20 ozs. | (1,000 c.c.) |
| B. Hydrochloric acid    | . | 2 ozs.  | (100 c.c.)   |
| Water to                | . | 20 „    | (1,000 c.c.) |

The negative or print is first bleached in a mixture of A and B, the proportions taken depending on the amount of intensification desired. Intensification is greatest when the amount of B is so small that bleaching is very slow, and decreases as more B is used. For use A is diluted with six times its volume of water, and an amount of B varying from one-quarter to four times the amount of A is added.

When the negative or print is fully bleached a yellow-buff image remains, but there is no black in it. The bulk of the

## Intensification

yellow stain is washed out with successive changes of water, and the final traces removed by one or two successive baths of a dilute (about 1 per cent.) solution of potassium metabisulphite. After two more changes of water, the image is exposed to diffused daylight or bright artificial light, and redeveloped in a developer containing a minimum amount of sulphite. A fine-grain developer is unsuitable, as the sulphite in it will partially dissolve the bleached image.

If the first application of the process does not produce sufficient darkening, the negative or print may be intensified a second time. With bromide or gaslight prints, the colour obtained is normally a good rich black, and the process may be used (with much hydrochloric acid in the bleacher) to improve the colour of an otherwise satisfactory print.

*Uranium Intensification.*—This process, particularly valuable in cases of slight under exposure, depends on toning the image to a bright reddish-brown. It is a single-solution process, and should normally not be carried to completion, or the preferential action on the shadows will be lost.

The following is the Ilford formula, and requires two stock solutions:—

A.	Uranyl nitrate.	.	.	200 grs.	(22 gms.)
	Water to	.	.	20 ozs.	(1000 c.c.)
B.	Potassium ferricyanide	.	.	200 grs.	(22 gms.)
	Water to	.	.	20 ozs.	(1000 c.c.)

For use, take 4 parts each of A and B, and add 1 part of glacial acetic acid.

In this mixture the negative rapidly becomes more opaque and brownish in colour. When intensification is sufficient, the negative is washed in successive changes of *still* water to remove the yellow stain. It is advisable to make the wash-water slightly acid by the addition of a trace of acetic acid, as tap water, which is usually faintly alkaline, will dissolve the intensification.

If intensification has been carried too far, the negative can be restored to its original condition by treatment in weak sodium carbonate solution, followed, after washing, by immersion in any normal developer not of fine-grain type. After further thorough washing, intensification may be repeated.

*Silver Intensification.*—This process, due to J. B. B. Wellington, is similar in its action to physical development. (See FINE-GRAIN DEVELOPMENT.)

## Intensification

The negative is given 5 minutes in a preliminary bath of 1 part of formalin to 10 parts of water. This bath may be kept as a stock solution, and used over and over again. After a few minutes' rinsing, the negative is placed in the following for exactly 1 minute.

Potassium bichromate . . . . .	1 gr.	(0.1 gm.)
Potassium bromide . . . . .	20 grs.	(2.3 gms.)
Hydrochloric acid . . . . .	60 mins.	(6.25 c.c.)
Water . . . . .	20 ozs.	(1,000 c.c.)

Too long an immersion causes the image to bleach, which must be avoided if we desire to retain the original gradation. After a few minutes' rinsing the negative is ready for the intensifying solution.

The intensifier may be kept in the form of two stock solutions, which will keep good for years.

### A.

Silver nitrate . . . . .	800 grs.	(90 gms.)
Water (distilled) up to . . . . .	20 ozs.	(1,000 c.c.)

### B.

Ammonium thiocyanate . . . . .	1,400 grs.	(160 gms.)
Hypo . . . . .	1,400 ..	(160 gms.)
Water up to . . . . .	20 ozs.	(1,000 c.c.)

To 4 parts of B add, with vigorous stirring, 4 parts of A. This should give a clear solution. Then add 1 part of 10 per cent. pyro solution (preserved with sulphite) and 2 parts of 10 per cent. ammonia. The negative is laid in a chemically clean dish, and the silver solution poured over it. The deposition of the silver begins to take place in a minute or two, and the image gradually gains in strength. As soon as sufficient density is acquired, the negative is placed in an acid fixing bath until the slight pyro stain is removed, and is then well washed as usual. It is well to rub the surface of the film with a tuft of cotton-wool at some time during the washing, to remove a light surface deposit which will be found upon it.

*Mercury Intensification.*—In the usual form of this process the negative is first bleached in an acidified solution of mercuric chloride, after which it is darkened in any one of a number of darkening agents, according to the degree of intensification desired. The bleaching solution is:—

Mercuric chloride . . . . .	175 grs.	(20 gms.)
Hydrochloric acid . . . . .	90 mins.	(10 c.c.)
Water to . . . . .	20 ozs.	(1,000 c.c.)

## Intensification

The hydrochloric acid should be poured on the powdered mercuric chloride, and the water then added. The solution keeps well, and may be used as long as it continues to bleach. When bleached, wash the negative in several changes, and then give two or three successive baths of  $\frac{1}{2}$  per cent. hydrochloric acid, followed by several more changes of water.

The following darkening solutions can be used ; they are arranged in increasing order of effect.

### I.

Sodium sulphite (cryst.)	1,450 grs. (165 gms.)
Water . . . . .	20 ozs. (1,000 c.c.)

### II.

Any non-staining developer.

### III.

Ammonia (0.880) . . . . .	1 oz. (50 c.c.)
Water . . . . .	20 ozs. (1,000 c.c.)

### IV.

Potassium cyanide . . . . .	22 grs. (2.5 gms.)
Potassium iodide . . . . .	22 „ (2.5 gms.)
Mercuric chloride . . . . .	22 „ (2.5 gms.)
Distilled water . . . . .	20 ozs. (1,000 c.c.)

When the negative is first placed in this, it turns first bright yellow, then a much darker brown. At this stage intensification is very great ; for less extreme results, the negative should be left in the solution till it turns a lighter brown.

If II (a developer) is used for darkening, the whole process of intensification can be repeated if the first application does not give a sufficient increase in contrast. With amidol the intensification is "proportional"—that is, it involves no falsification of the relative tone-values.

A negative darkened in III is not very permanent, and in addition the tone-values are considerably falsified and shadow-detail tends to vanish. Greater permanence, and about the same degree of intensification, can be secured by darkening in either IIIa or IIIb.

### IIIa (Monckhoven's Intensifier).

A. Silver nitrate . . . . .	350 grs. (40 gms.)
Distilled water . . . . .	20 ozs. (1,000 c.c.)
B. Potassium cyanide . . . . .	350 grs. (40 gms.)
Distilled water . . . . .	20 ozs. (1,000 c.c.)

## Intensification

Add B gradually to A, shaking well after each addition, till only a small quantity of the whole flocculent precipitate remains. It is important that this should not all be redissolved. This solution attacks shadow detail and should therefore only be used for the intensification of line subjects.

### IIIb.

Sodium thioantimonate

(Schlippe's salt) . . .	220 grs.	(25 gms.)
Ammonia (0·880) . . .	120 mins.	(12·5 c.c.)
Water . . . . .	20 ozs.	(1,000 c.c.)

This gives a bright reddish-brown negative. A 1 per cent. solution of sodium sulphide gives a very similar result, though as the colour is less warm, the effective intensification is not so great.

*Mercuric Iodide Intensifier.*—A single-solution mercury intensifier can be made up as follows (Lumière formula):—

Sodium sulphite (anhydr.) . . .	880 grs.	(100 gms.)
Mercuric iodide . . . . .	90 „	(10 gms.)
Water . . . . .	20 ozs.	(1,000 c.c.)

Dissolve in order, and keep in the dark. In this solution the image gradually gains in intensity; the action can be watched and stopped at any desired stage. Thorough elimination of hypo before intensification is not necessary. An intensified negative is not very permanent, but may be made so by treating for a short while in any non-staining developer or by immersion for a few minutes in 1 per cent. sodium sulphide solution. Unless treated in one of these ways, the intensification may all be removed by treatment with 40 per cent. hypo solution. Owing to the fact that the shadows are intensified more than the high lights, this process is particularly valuable in cases of slight under-exposure.

*Copper Intensifier.*—This process gives very great intensification, and is suitable for line subjects or ordinary negatives on which the image is a mere ghost.

A. Copper sulphate . . .	90 grs.	(10 gms.)
Acetic acid (glacial) . . .	540 mins.	(56 c.c.)
Water to . . . . .	20 ozs.	(1,000 c.c.)
B. Potassium iodide . . .	90 grs.	(10 gms.)
Ammonia (0·880) . . . . .	1 oz.	(50 c.c.)
Water to . . . . .	10 ozs.	(500 c.c.)



## Intensification

The negative is bleached in A, 2 parts; B, 1 part; on mixing the solution develops heat; it should not be used till cool. The mixture should be faintly acid; if it will not turn blue litmus paper faintly red, add more acetic acid until it does. The solution is perfectly stable and can be used repeatedly till exhausted.

The bleached negative must be washed for 20 minutes in running water. It should then be hardened in alum or formalin, washed, and darkened in :—

Silver nitrate	.	.	.	22 grs.	(2.5 gms.)
Sodium acetate	.	.	.	90 „	(10 gms.)
Water	.	.	.	20 ozs.	(1,000 c.c.)

After washing, the negative is soaked for 2 minutes in a 1 per cent. solution of ammonia, rinsed, and finally darkened in a solution of sodium hydrosulphite or in an amidol developer made alkaline by the addition of a little sodium carbonate.

*Lead Intensifier.*—Like the copper intensifier, this gives very great increase in density. Bleach in the following (Callier formula) :—

Potassium ferricyanide	.	.	360 grs.	(40 gms.)
Lead nitrate	.	.	520 „	(60 gms.)
Acetic acid (glacial)	.	.	180 mins.	(18.7 c.c.)
Water to	.	.	20 ozs.	(1,000 c.c.)

After bleaching, pass through three or four successive baths of 3 per cent. hydrochloric acid, allowing 5 minutes in each. Then wash till the image is white, and darken in a weak solution (about 1 per cent.) of ammonium sulphide.

*Intensification by Toning.*—The colour imparted by the ordinary sulphide toning process will add to the effective density of a negative. Bleach in :—

Potassium ferricyanide	.	.	440 grs.	(50 gms.)
Potassium bromide	.	.	440 „	(50 gms.)
Water	.	.	20 ozs.	(1,000 c.c.)

Wash till free from stain, and darken in a 1 per cent. solution of sodium sulphide. Wash and dry.

*Local Intensification.*—Any intensifier can be applied locally by means of a brush. The work is best done on a retouching desk, and the application of bleacher and redeveloper must be watched carefully so that the former does not run on to other parts of the negative. Local treatment of this kind can also

be carried out successfully by painting an acid-proof varnish over all parts of the negative not requiring intensifying, and then treating the entire negative with the intensifier.

**Intensifying Lantern Slides and Prints.** Practically all the above methods of intensification can be applied to lantern slides as well as negatives. Bromide and gaslight prints can also be intensified by the methods of bleaching and redevelopment given above. (See also TONING.)

**Intensity Scale.** In making a series of known exposures on a sample of film, these exposures may be (a) made to light of constant intensity, but for different times or (b) made all for the same time, but to light of different intensities. The first gives a "time scale" of exposures, the second an "intensity scale." Owing to the fact that the reciprocity law (*q.v.*) is not exactly obeyed by photographic materials, the two types of scale give different results. The ordinary test-strip, made by exposing for 1, 2, 4, 8 . . . etc. seconds, is made on a time scale, while a strip of film or paper exposed under a step-wedge is made on an intensity scale. Modern sensitometry is based on an intensity scale, which more nearly reproduces the conditions of practical photography.

**Interiors.** See ARCHITECTURAL PHOTOGRAPHY.

**Intermittency Effect.** If an exposure is given in a number of brief instalments the resulting density is not usually the same as that which would be given by an equal amount of light energy in one continuous exposure. The effect produced by an intermittent exposure lies between those produced by two nominally equivalent continuous exposures, one of short duration and intensity equal to the flash period of the intermittent exposure, and the other of longer duration and intensity equal to the average intensity of the intermittent exposure. The effect is a manifestation of the failure of the reciprocity law.

For further details, see *The Theory of the Photographic Process*, by C. E. K. Mees.

**Inverse Squares, Law of.** If a surface is illuminated by a point source of light, the intensity of illumination at the surface is inversely proportional to the square of its distance from the light. If at 1 ft. from a lamp an exposure of 10 secs. is necessary in making a bromide print by contact, the exposures needed at 2, 3 and 4 ft. from the lamp will be 40, 90, and 160 secs. respectively.

This law only holds for undirected light—*i.e.*, in the absence of any reflector or condenser. For directed light, the rate of diminution of intensity with increasing distance depends on the rate of divergence of the beam. For a parallel beam, as of a searchlight, intensity is the same at all distances except for absorption by the intervening air.

**Invisible Rays.** Term sometimes applied to radiations, such as infra-red or ultra-violet light, whose wavelength falls outside the visible spectrum. (See also RADIOGRAPHY.)

**Iodine.** (Fr., *Iode*; Ital., *Iodio*; Ger., *Jod* or *Iod*).  $I = 127$ . One of the halogen elements. Is obtained from Chile, and appears commercially in metallic bluish-grey scales. Solubility: 1 in 7,000 of water, 1 in 12 of alcohol, 1 in 4 of ether; very soluble in a solution of any alkaline iodide. One part of iodine and 1 part of potassium iodide will dissolve in 2 parts of distilled water. The element itself is of less photographic use than its compounds, but finds a place occasionally in bleachers or reducers.

**I.R.** Abbreviation for "infra-red." (See LIGHT.)

**Iris Diaphragm.** See DIAPHRAGM.

**Iris Mount.** Term used to describe a lens-mount in which the thread for the flange is at the back of the lens, so that the lens projects considerably from the lens-panel. The incorporation of an iris diaphragm is, of course, taken for granted.

**Iron Printing Processes.** See AMPHITYPE, CYANOTYPE, INK PROCESS, KALLITYPE, PLATINOTYPE and SEPIA PAPER.

**Iron Salts.** The following will be found under their respective names:—

Ferric ammonium citrate.	Ferrous oxalate.
" ammonium oxalate.	" sulphate.
" chloride.	

Ferric ammonium sulphate will be found under ALUM.

**Irradiation.** Spreading of light in an emulsion during exposure. If a photograph is taken of a small bright object against a dark background, the image of the bright object, falling on the white opaque surface of the film, acts during exposure as a secondary light-source, reflecting and scattering light into neighbouring parts of the picture. In large-scale photography the effect of irradiation is negligible, but in

cinematography or miniature-camera still photography the scattered light can cause an appreciable loss of sharpness. It is liable to occur wherever there is violent contrast between light and dark, and is accentuated by too generous an exposure. As can be seen, the thicker the emulsion layer on the film the greater the scattering effect of a brightly-lit image. Special "thin-film" films, of low speed and high resolution, are available for miniature camera work. The reversal emulsions used for amateur cinematography are also thinly coated. (See also HALATION.)

**Isochromatic.** See ORTHOCHROMATIC.

**Ivory.** The teeth and tusks of the elephant and walrus. Photographs can be obtained on ivory by coating with an emulsion, or by transfer as in the carbon process. Various artificial substitutes have been used, such as insoluble gelatine or celluloid containing a white pigment.

**Ivory Black.** Made by calcining ivory in closed crucibles. Used as an ingredient for black varnish and as a pigment.

**Ivorytype, or Eburneum Process.** Terms which have been applied to several photographic processes in which the positive or print is on a surface resembling ivory. In one method, a carbon or collodion transparency was produced upon a plate of waxed glass, and the glass being levelled with the positive uppermost, the following mixture was poured on :—Gelatine, 10 parts in 40 parts of water ; melt and stir in 2 parts of zinc white and 1 part of glycerine. When the gelatinous film is dry the edges can be cut round with a knife, and the whole stripped from the glass.

## — J —

**Japanese Tissue.** A Japanese paper or vellum having a fibrous unsized surface and requiring little preparation for photographic use. It can be employed as a base for silver, carbon, carbro, gum, and oil or bromoil transfer prints with considerable success. It is also very suited for etching, wood-block printing and photogravure.

**Jelly for Enlarging Easel.** It is convenient to coat the easel of a horizontal enlarger with a jelly to which the paper will adhere during exposure. The jelly used for "jellygraph" duplicators, which can be bought ready prepared, is usually effective. A similar preparation can be made by putting  $1\frac{1}{4}$  oz. (57 gms.) of leaf gelatine to soak in water overnight in a jam pot. In the morning pour off the water, pour in 8 oz. (320 c.c.) of glycerine, stand in a saucepan of water and heat up till dissolved. Stir in a few drops of oil of cloves to act as preservative, and pour the solution into a flat metal tray to set. This gives a smooth surface to which paper will adhere on being firmly rubbed down with the hand or a clean cloth.

**Jena Glass.** See GLASS, and LENS.

**Judging Distances.** See HAND CAMERA WORK.

## — K —

**K.**—Temperatures are often expressed in degrees of the Kelvin scale ; thus,  $3000^{\circ}\text{K}$ . This scale, named after Lord Kelvin, is the same as the Absolute scale (*q.v.*).

**Kallitype.** A printing process invented by W. W. Nicol, the principle of which is that ferric salts are reduced by light to ferrous, and in this condition can reduce to the metallic state a soluble silver salt. The kallitype process is based on the same reactions, and involves much the same methods of working, as the better-known platinotype process. The only fundamental difference between the two is that in kallitype the final image is in silver instead of platinum. Platinotype was at one time famed for the beauty of the results obtainable, and in this respect kallitype does not fall behind. The silver image, however, cannot claim the extreme permanence of one composed of platinum, but it is probable that a properly-made kallitype print would at least be no less permanent than one on P.O.P. or self-toning paper.

The sensitising solution consists mainly of ferric oxalate, which is reduced by light to the insoluble ferrous oxalate. If this is dissolved, in presence of silver nitrate, in a suitable solvent, the ferrous salt in turn reduces the silver nitrate to metallic silver, so forming the image. This process is termed development. The silver nitrate may be part of the developer, but it is more economical to incorporate it in the sensitising solution.

Contrast and colour can both be controlled by modifications in the sensitising solution and the developer, and to a further extent by the depth of printing. In addition, the colour of the finished print can be further modified by toning by any of the principal processes used for P.O.P.

Any good quality paper, if it will stand up to immersion in water for an hour or two without becoming too soft, will be satisfactory. Drawing paper is perhaps best, or a smooth paper intended for water-colour work. Cartridge paper is also perfectly suitable, while for experimental work ordinary unruled writing-paper serves well. Whatever paper is used, it should be sized to prevent the sensitising solution from sinking into the fibres.

Arrowroot or starch size is the easiest to apply, but must always be freshly made. 200 grains (20 gms.) of starch or

## Kallitype

arrowroot is rubbed into a paste with a little cold water, and then 20 oz. (1,000 c.c.) of boiling water is poured on to it. The mixture is boiled till it becomes clear (one or two minutes), strained through muslin and left to cool. The paper is either floated on this solution for one minute or immersed in it for two, then hung up to dry.

If the paper is floated, be careful it is face down. Most papers have a sieve-like pattern in faint relief on one side; this is the back, and if coated on this side the pattern may show on the finished print.

The fundamental chemical used for sensitising, ferric oxalate, must be free from ferrous salts and from organic impurities such as dust. It should give a clear amber solution with water, and when tested by adding a few drops of potassium ferricyanide solution to a sample, no trace of blue colour should result. The ferricyanide itself must be pure for the test; choose a fair-sized crystal and wash all surface crust away under the tap before dissolving it.

Even if we restrict ourselves to the type of paper in which the whole of the silver is included in the sensitising solution, there nevertheless remain very many sensitising formulæ to choose from. That given here is simple but reliable, allowing considerable variation in contrast and colour to be obtained by modification of the developer.

The following sensitising solution is prepared, preferably in a dim light :—

Ferric oxalate	4½ oz.	225 gms.
Potass. oxalate (neutral).	500 grs.	55 gms.
Silver nitrate	500 grs.	55 gms.
Water to	20 ozs.	1000 c.c.

Distilled water should be used if possible, and the mixture should be kept in the dark.

The paper, sized as described, is pinned, face up, on a board in a warm and dimly-lighted room. With a broad soft brush a small amount of the sensitiser is spread, evenly but very lightly, over the paper. There must be no attempt to rub the solution into the paper; on the contrary, every effort must be made to keep it on the surface. About 30 to 40 minims (2 to 2½ c.c.) is wanted for a 12 × 15 in. sheet. As soon as the coating is surface-dry, finish the drying quickly by gentle heat, being careful that the paper is not made hotter than the hand can comfortably bear. When fully dry, the paper should crackle when shaken.

Printing is done by daylight, and is continued till the outlines of the shadows are distinctly visible, but not long enough to show more than the faintest tint in the middle tones.

For developing the exposed print is immersed in, or floated on :—

Borax . . . . .	1 oz.	(50 gms.)
Rochelle salt . . . . .	525 grs.	(60 gms.)
Water to . . . . .	20 ozs.	(1000 c.c.)

As a restrainer, very effective in increasing contrast and keeping the whites pure, a 2 per cent. solution of potassium bichromate is added. A normal dose is 30 minims per ounce of developer (6 c.c. per 100 c.c.) but the amount may be varied within very wide limits.

The above developer gives black or brown-black tones ; for warmer tones, reduce the quantity of borax and increase that of Rochelle salt. Greater control over colour is obtained by replacing the potassium oxalate in the sensitiser by 20 gr. (2 gms.) of oxalic acid. The developer is then used at double strength. The print should remain in the developer for at least 10 minutes.

Rinse well after development, and fix for 5-10 mins. in 3 per cent. hypo made slightly alkaline with ammonia. Wash, blot off surface moisture, and dry, using gentle heat if desired.

If desired, the finished print may be toned in any of the solutions suggested (see TONING) for printing-out papers.

**Kata-Positive.** A term occasionally used to distinguish a positive on an opaque base from a *diapositive* or transparency.

**K Filters (or Screens).** A certain kind of commercial yellow filters for use with orthochromatic and panchromatic emulsions ; they are made with "Filter Yellow K." (See FILTERS.)

**Kilo-.** Prefix used in the metric system (*q.v.*) to signify "one thousand." For example, a kilogram is a thousand grams.

**Kinetoscope, Kinematograph.** See CINEMATOGRAPHY, also ZOETROPE.

**Kodachrome.** Process of colour photography introduced by Kodak Ltd. It is a dye process yielding transparent and grainless positives on film. For details, see CINEMATOGRAPHY and COLOUR PHOTOGRAPHY.



**Kodacolor.** The name (a) of an obsolete Kodak process of colour cinematography using lenticulated film, and (b) of a new Kodak negative-positive process giving colour prints on paper. After exposure, the film is returned to the makers, where it is processed to give negatives in colours complementary to those of the subject. From the negatives, prints in colour are made by projection. Both for the negatives and for the prints, a process closely akin to that used in Kodachrome is used.

**Kodak.** A registered trade-mark of Kodak, Ltd., applied by them to various goods of their manufacture, notably cameras.

**Kodatron.** Speed-lamp of Kodak manufacture. See SPEED-LAMP.

**Kodalk** is an alkali usually stated to be sodium metaborate ( $\text{NaBO}_2$ , M.W. 66), introduced by Kodak Ltd., for use as accelerator in certain types of negative developers. It is intermediate in activity between sodium carbonate and borax and is claimed to possess a number of advantages over these compounds. It is a stable, crystalline compound which does not cake when added to water and does not release a gas when added to an acid fixing bath. It requires no greater care in handling than sodium carbonate and is suitable for compounding moderately active developers.

Further, with increasing concentrations of this alkali, the activity of an M.Q. developer does not change as rapidly as when carbonate is used, so that it is possible to control the activity of a weakly alkaline developer with precision by varying the concentration of Kodalk.

According to a Kodak patent specification, sodium metaborate is prepared by fusing together 20 parts of borax and 4.2 parts of sodium hydroxide.

Solubility: 100 parts of saturated solution contain 23 parts of Kodalk at 40°F., or 33 parts at 70°F.

**Koduro.** Trade name for glycine sold by Kodak Ltd.

## — L —

**Labels.** The need for labels to identify his various bottles of chemicals and solutions becomes obvious to every photographer who attempts more than the very simplest work. Unless waterproofed, labels are liable to come away in the damp air of the darkroom, and they also soon become disfigured by drops of developer or other liquid that may run down the outside of the bottle. Cleanliness in the darkroom is greatly assisted by using waterproof labels, for any bottle the outside of which has become contaminated with solution may be held under the tap before being replaced on the shelf.

Gummed paper is usually more convenient than ready-made labels; a sheet of "gum demy" will provide material for labelling many bottles. Waterproof ink can be obtained from an artist's supply stores, but if the labels are to be proofed after affixing to the bottles ordinary ink will do equally well.

After cutting out a label of the required size and writing on it the desired name (and formula, if of a mixed solution), the ink should be given time to dry thoroughly. Damp the back of the paper with a moist rag or sponge, lay on the bottle, cover with a clean piece of paper, and rub down. When dry, varnish with any commercial celluloid varnish or adhesive, with a varnish made by dissolving celluloid in amyl acetate, or with a solution of paraffin wax in xylene.

**Lac.** A hard resin resulting from a morbid vegetable growth and largely imported from India. The brown lac occurs in scales (shellac) and nodular masses (button lac), and should be used in all cases where its colour is not prohibitive, as the commercial bleached lac is often very much deteriorated. When bleached lac is used it should be obtained quite fresh. When old and easily brittle it is valueless. (See VARNISH.)

The bleaching is done by means of chlorine, and if this is not eliminated, solution is retarded or prevented. If bleached lac does not dissolve (without sediment), add some ethyl ether to the methylated spirit and lac. Bleached lac may become insoluble if long exposed to light. It is usually kept under water in the dark. The best way to deal with a stale sample is to break it up into small pieces and cover with ether only and leave it in the dark for a week, shaking the bottle from time to time. Then add the methylated spirit.

**Lambert.** Unit of brightness, or of the amount of light given off by unit area of a surface. A surface that emits one lumen of light per square centimetre has a brightness of one lambert.

The lambert is a most convenient unit for describing the brightness of flames or incandescent bodies, but is inconveniently large for describing the brightness of any part of the usual photographic subject. In photographic work brightness is usually expressed in lumens per square metre. A brightness of 10,000 lumens per square metre is equal to one lambert.

See LUMEN, CANDLE-POWER, STANDARD CANDLE, LUX. Also ELECTRIC LIGHT.

**Lampblack.** The very light form of carbon produced by burning pitch, resin, or any other smoky substance with limited access of air, and collecting the soot formed.

**Lamp for Dark-Room.** See DARK-ROOM, also SAFE LIGHT.

**Landscape Lens.** See LENS.

**Landscape Photography.** The general principles of landscape photography, embodying as they do the rules underlying all picture-making, can hardly be made the subject of a dictionary article, but reference to PICTORIAL COMPOSITION will offer suggestive lines to be followed. From the practical standpoint the apparatus most suitable for serious landscape work is either a stand or reflex camera with long extension, equipped either with a convertible lens or with two or more interchangeable lenses of different focal lengths. Cameras with viewfinders are in general less satisfactory except in very experienced hands, as the ability to examine the full-size image on the screen is of more assistance in landscape work than in almost any other branch of photography, save perhaps architecture. Orthochromatic or panchromatic plates or films are desirable for landscapes, and should be used in conjunction with a colour filter if the colour values of the scene are to be translated correctly in the photograph. (See FILTERS and COLOUR-SENSITIVE EMULSIONS; also CLOUD NEGATIVES, COMBINATION PRINTING, and ENLARGING.)

A good lens is of course a desideratum for all good photographic work, but with landscapes it is quite possible to get some very charming effects with cheap single lenses—known sometimes as landscape lenses, or spectacle lenses (*q.v.*). Pinhole photography (*q.v.*) also finds a useful application in landscape work. (See also EXPOSURE, DEVELOPMENT, CAMERA, TRIPOD, SWING BACK.)

**Lantern, or Optical Lantern.** See PROJECTOR.

**Lantern Slide Diagrams.** Titles or diagrams for lecture purposes, or for showing results of elections, matches, etc., in the lantern can be quickly made in the following manner:—

(1) Write with black waterproof ink and a fine-pointed but not too hard pen on an ordinary lantern plate, allow the ink to dry thoroughly, and then fix out the silver in an ordinary hypo fixing bath, wash and dry. Stale or fogged plates can of course be used. (2) If preferred, write with waterproof ink on fine ground glass, then, when the ink is dry, coat the ground glass with any clear, hard-drying negative varnish. (3) Ordinary glass may be coated either with 2 per cent. solution of gelatine, or weak solution (one in five) of gum arabic, dried and then written on. (4) Spoilt lantern slides or old plates cut down to  $3\frac{1}{4} \times 3\frac{1}{4}$ , and the silver dissolved out with strong ferricyanide and hypo reducer, leave plates covered with a film of plain gelatine. A number of these, prepared in advance, are always useful for writing on with pen and Indian ink. (5) "Smoke" a plain piece of glass in a candle flame and write on the smoked surface with a pointed piece of wood. (6) Type the notice on cellophane, tracing paper, or even thin typewriting paper, using a sheet of carbon paper (as used for duplicating) in such a way as to give a second impression on the back to reinforce the lettering. The notice may then be stuck to glass with a colourless celluloid adhesive or bound up between glasses.

Where it is desired to incorporate a diagram or printed matter, or a line drawing, in a series of slides, it is often preferable to project the negative rather than a positive from it. The dark ground so obtained avoids "dazzle" due to the large area of clear glass that in a positive would represent the white paper of the original. It is generally advisable either to keep the negative fairly thin, or, better, to tone it to a warm colour, the purpose in either case being to allow the lecturer's pointer to be seen more readily.

**Lantern Slides.** Lantern slides are small transparencies for exhibition by projection on to a screen. Two sizes are current, the "standard" size of overall dimensions  $3\frac{1}{4} \times 3\frac{1}{4}$  ins., and the "miniature" slide of outside size  $2 \times 2$  ins. Allowing space for binding and masking, the picture on the standard slide is usually  $2\frac{1}{2}$  to  $2\frac{3}{4}$  ins. long at most, and is often smaller. On the miniature slide the picture-opening is generally  $24 \times 36$  mm. Continental Europe has a standard slide of outside

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dimensions  $85 \times 100$  mm. ( $3\frac{1}{2} \times 4$  ins. approx.) with a maximum picture-area 75 mm. (3 ins.) square. The standard size in the U.S.A. is  $3\frac{1}{4} \times 4$  ins. ( $82.5 \times 101$  mm.) with a maximum picture area  $3 \times 2\frac{1}{4}$  ins. ( $76 \times 57.5$  mm.)

### MAKING STANDARD SLIDES.

*Printing by Contact.*—Slides are made either by contact or projection. In the former case they are of course the same size as the negative, and when this, or the desired part of it, is the right size to give a picture of suitable dimensions, printing by contact is the most convenient method. An ordinary printing frame can be used, but there is considerable danger of scratching either negative or lantern plate in adjusting them to the required relative positions.

To avoid this, a special frame can be made from an ordinary printing frame decidedly larger than the negative. The glass of the frame is covered, save for a  $3\frac{1}{4} \times 3\frac{1}{4}$  opening in its centre, with black paper, and a piece of wood, also with a hole the size of a standard lantern plate, replaces the normal back. A little door is hinged to the opening, and is fitted with a turn-button or spring to keep it closed in use.

The negative is adjusted to the opening in the mask, the back put into place, and a lantern-plate dropped into the opening. It thus registers immediately and with certainty with the required part of the negative.

*Types of Lantern-Plate.*—The transparencies are made on lantern plates, of which three main varieties are made, corresponding approximately to bromide, chlorobromide, and gaslight papers. The first of these are rapid and are intended for the production of pure black tones. They are often known as "black-tone" plates. The "warm-tone," or chlorobromide, plates are of moderate rapidity, and give a black or warm-black by normal treatment. By increasing the exposure and developing in a restrained developer they can be made to give a whole range of colours through brown-black, brown, and sepia to red. The gaslight, or chloride, plates are slow enough to be handled, like gaslight paper, in a shaded spot in a room lit by ordinary artificial light. Normally they give pure black tones, but warm tones can be obtained as with chlorobromide plates if desired.

Lantern plates are not made in the wide range of contrast grades in which papers are available, but this is to some extent compensated for by the fact that a certain amount of control of contrast can be had by varying the time of development.

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To keep the density correct, exposures will need to be a little longer for short development than for long. In addition, there is usually a variation in contrast between plates of different type, the gaslight plates being the most contrasty. Further, a warm-tone slide is generally rather softer in gradation than a black slide on the same brand of plate.

*Exposure.*—The correct exposure is found by trial and error, using test-strips cut from one of the plates by means of a diamond or wheel cutter. If the negatives to be printed are all of much the same contrast, it is often economical to establish the relationship between the exposure required for the slide and that needed to give a normal print on bromide paper. Exposures can then be determined by using test-strips cut from the paper.

*Development.*—With each brand of lantern-plate a formula for a developer is issued, and it is in general best, at least until familiarity with the material is gained, to use the maker's formula.

For pure black tones with bromide plates a plain hydroquinone developer is often used; a suitable formula is:—

Hydroquinone . . . .	80 grs.	(9 gms.)
Sodium sulphite (anhydr.) . . . .	220 "	(25 gms.)
Caustic soda . . . .	50 "	(5.5 gms.)
Potassium bromide . . . .	15 "	(1.7 gms.)
Water to . . . .	20 ozs.	(1,000 c.c.)

Any ordinary metol hydroquinone or amidol developer as used for bromide paper will also be found suitable, but may give less contrast than the above hydroquinone developer.

*Warm-tone Plates.*—For warm-tone plates a standard M-Q developer, as for bromide paper, is suitable, and on most makes of plate will give a tone that is only slightly warm. Increase of bromide to three or four times the amount usual for bromide papers will produce a rich warm black.

For the warmer tones a pyro developer is generally recommended. A suitable formula is:—

A. Potass. metabisulphite . . . .	35 grs.	(4 gms.)
Pyro . . . .	100 "	(12 gms.)
Water to . . . .	20 ozs.	(1,000 c.c.)
B. Sodium carbonate (cryst.) . . . .	880 grs.	(100 gms.)
Sodium sulphite (cryst.) . . . .	880 "	(100 gms.)
Potassium bromide . . . .	20 "	(2 gms.)
Water to . . . .	20 ozs.	(1,000 c.c.)

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C. Ammonium carbonate	. 880 grs.	(100 gms.)
Ammonium bromide	. 880 „	(100 gms.)
Water to	. . .	20 ozs. (1,000 c.c.)

For a warm-black tone A and B are mixed in equal parts ; for warmer tones the exposure is increased and solution C is added to the developer. The following table from the Ilford Manual gives relative exposures, developer formula, and time of development for different colours.

<i>Tone.</i>	<i>Exposure.</i>	<i>Developer.</i>	<i>Development Time.</i>
Warm black	1	A 8, B 8 parts.	2½ mins.
Sepia	1.5	A 8, B 8, C 1 part.	4 mins.
Brown	3	A 8, B 8, C 2 parts.	10 mins.
Purple-brown	6	A 8, B 8, C 4 parts.	20 mins.
Red	15	A 8, B 8, C 8 parts.	25 mins.

The C solution above can also be added to hydroquinone and most other developers (except amidol) and will give very similar results. It should be noted that the presence of metol or paraminophenol in a developer may make it difficult to obtain warm tones.

An acid amidol developer can also be used ; as development is in any case very slow, there is no need to dilute or otherwise alter it for various tones, which is often a convenience. It may be prepared according to the following formula, and must be used within a few hours.

Sodium sulphite (anhydr.)	. 44 gr.	(5 gms.)
Amidol	. 22 gr.	(2.5 gms.)
Potass. metabisulphite	. 175 gr.	(20 gms.)
Ammonium bromide	. 44 gr.	(5 gms.)
Water to	. . .	20 oz. (1,000 c.c.)

Pyro-ammonia is a favourite lantern-slide developer among older workers. A suitable formula is :—

A. Pyro	. . .	440 grs.	(25 gms.)
Sodium sulphite (anhydr.)	. . .	440 „	(25 gms.)
Citric acid	. . .	40 „	(2.3 gms.)
Water to	. . .	10 ozs.	(250 c.c.)
B. Ammonia o.880	. . .	1 oz.	(25 c.c.)
Water to	. . .	10 ozs.	(250 c.c.)
C. Ammonium bromide	. . .	1 oz.	(25 gms.)
Water to	. . .	10 ozs.	(250 c.c.)

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For use, take A 1 part, B 2 parts, C 1 part, water 16 parts. This developer gives warm-black tones, development taking 2 to 2½ minutes.

If the proportion of C is increased, warmer tones are obtained, and increased exposure is required. For decidedly warm tones exposure may be six times normal, and the quantity of C in the above mixture increased to 3 parts. Development will then take 5 to 6 minutes. The warmer the tone of the finished slide, the lighter will be the colour of the image as seen by reflected light with the slide lying flat in the dish, and this can prove very deceptive. It is best, therefore, to time development.

Haphazard work is particularly to be avoided, as with three variables—exposure, composition of developer, and development time—good slides are by no means easy to make unless the approach to the work is methodical. It is best to make up the developer to suit the tone required, and then experiment with exposure and development time until a suitable development time is found. Finding the correct exposure is then simple, and good slides of the desired colour can be made with certainty. The procedure is closely allied to that involved in making warm-tone prints on chloro-bromide papers, and reference should be made to that article for further suggestions.

*Gaslight Plates.*—For cold black tones, gaslight plates are developed in a normal gaslight-paper developer. For warm tones, the C solution from the first of the above pyro developers (containing ammonium carbonate and bromide) can again be added to the developer. As gaslight plates develop much more rapidly than bromide or chloro-bromide plates, the development times, even for red tones, remain reasonably short, and are not likely to exceed 4 minutes.

*Three-Bath Development.*—Since for almost any reasonable exposure that can be given to a warm-tone lantern plate there will be a developer-mixture that will be correct, tentative development is often adopted when the exact colour of the finished slide is not regarded as important. Three different developers—*e.g.*, those for red, brown, and black tones in the above table—are prepared, and the slide is given an exposure estimated to be more than the minimum, but not more than about ten times this.

It is then put into the most highly restrained developer. If the image does not appear in a reasonable time, exposure has not been enough for the "red" developer; the slide is



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therefore rinsed and transferred to the less restrained "brown" developer. If even this fails to develop it satisfactorily, it is rinsed again and put into the unrestrained "black" developer. By this means the making of test-strips can be avoided, and a slide of normal density is assured. Its colour, however, is a matter of chance.

For a similar procedure, but using one developing bath only, the acid amidol formula given above may be adopted.

*The Thiocarbamide Process.*—Very beautiful slides can be made by using a developer containing thiocarbamide, a substance having a solvent action on silver bromide. The process is, however, inclined to be unreliable.

The following solutions are required :—

A.	Metol	44 grs.	(5 gms.)
	Sodium sulphite (anhydr.)	220 "	(25 gms.)
	Hydroquinone	22 "	(2.5 gms.)
	Sodium carbonate (anhydr.)	160 "	(18 gms.)
	Water to	20 ozs.	(1,000 c.c.)
B.	Ammonium carbonate	2 ozs.	(100 gms.)
	Ammonium bromide	2 "	(100 gms.)
	Water to	20 "	(1,000 c.c.)
C.	Thiocarbamide	66 grs.	(7.5 gms.)
	Ammonium bromide	22 "	(2.5 gms.)
	Water to	20 ozs.	(1,000 c.c.)

Lantern plates of the chloro-bromide type are in general the most satisfactory. The following table by Dr. Glover will show the relative exposures, composition of developer, and development times found suitable for different colours.

Colour.	Exposure.	Developer.			Development Time at 70° F
		A	B	C	
Normal black	1	16	0	0	30 secs.
Neutral black	4	14	1	1	300 secs.
Blue-black	8	12	3	1	600 secs.
Blue	16	11	4	1	720 secs.
Violet-blue	32	10	5	1	800 secs.

Note that the process is decidedly sensitive to small changes in developer concentration and temperature of development. The latter should be kept strictly constant by means of a water-bath, and the quantities of solutions A, B and C, should be accurately measured. The colours tend to be distinctly unreliable even when all precautions are taken, and the final

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colour is not shown till the slide is dry. A good slide by this process is considered by many to be of finer quality than can be obtained in any other way.

Negatives of good contrast are essential, but much, of course, depends on the brand of lantern plate used.

*The finished slide*, whatever its colour, should have full gradation throughout, and though the shadows must certainly be strong they must on no account be blocked up. The best contrast for a slide depends to some extent on the conditions under which it will be shown; a slide suited for projection in a large hall or with a powerful light would be too strong for home projection with a small lantern.

As slides may be exposed to considerable heat in the lantern, they should be hardened before drying. Any of the methods used for hardening negatives is suitable. Dust must be scrupulously avoided; the magnification involved in projection makes most unpleasantly prominent any dust particles that may have stuck to the slide in drying. For the same reason, mechanical imperfections on the negative show much more than on a print, and spotting is so difficult as to be impracticable for any but the most skilful worker.

*Printing by Reduction.*—Where the size of the original negative, or the required part of it, is such as to make printing by contact unsuitable, the slide may be made by projection with an ordinary enlarger. If the negative is larger than the slide, reduction will be required, and for this it is essential that the enlarger should have a long extension. Where the enlarger is not capable of being extended far enough to project a reduced image when using its normal lens, it is necessary either to improvise some means of carrying the lens farther from the negative or else to replace the lens temporarily with one of shorter focal length. As a makeshift the focal length of the standard lens may be decreased by adding a positive supplementary lens, but if the alteration in focal length is large this is likely to necessitate extensive stopping down.

If a long-extension camera with a focusing screen is available, slides may be made by reduction in the camera. For this a lantern plate is loaded into the dark-slide as though it were a plate, the negative is set up at the window or in front of a suitable diffused artificial light, and is simply photographed on the slide. The process is practically identical with copying a print (see COPYING). If the negative is to be illuminated by daylight, and unobstructed skylight is not available, the negative may be placed at a window with a white card, larger

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than the negative, behind it at an angle of  $45^{\circ}$ . This, if well lit by direct light from the sky, will give very even illumination. For artificial light, two ground-glass or opal screens, each rather larger than the negative, and separated by an inch or so, may be placed behind the negative to even out the light of a 60-watt or 100-watt opal lamp. If electricity is not available, almost any other light, including that of magnesium ribbon, will do as well. Magnesium, on account of its brilliance, is particularly useful for the long exposures associated with warm tones.

Where a suitable camera is not available, a fixed-focus reducing box may be made up. This has a holder at one end for the negative, and another at the other end for the slide. Between the two is a lens, so placed that a sharp image of the negative, at the required size, is thrown on the lantern plate. The necessary dimensions and other details can be found in the article on ENLARGING, taking the figures there given for lens-to-paper distance as relating to the lens-negative distance, and vice versa. With negative and lantern plate in position, the exposure is made to uninterrupted skylight, to a white card illuminated by the sky, or to artificial light diffused as suggested above.

*Printing by Enlargement.*—Now that so many negatives are made with miniature and other small cameras, slides more often need to be made by enlargement than by reduction. The procedure in this case is exactly like that of making an enlarged bromide print. Where the degree of enlargement is small, focusing should be done on a spoiled lantern plate to which white paper has been pasted rather than on the baseboard, or the thickness of the plate may throw the focusing out enough to be noticeable. To prevent reflection the lantern plate should always be laid on black paper, never on the white focusing surface of the baseboard or easel.

*Finishing the Slide.*—Before it is ready to show in the projector, a slide has to be masked, bound and spotted. Ready-cut masks can be bought, but it is best to make each mask to suit the exact size of the picture-area required. Plain black gummed paper may be used, or there is available commercially an uncut mask ruled in small squares so as to enable an exactly rectangular opening of any size to be cut without difficulty.

Over the masked slide is laid a cover-glass, which may be purchased as such or made by dissolving the gelatine off a spoiled lantern plate. The two are bound together round the edges by strips of black gummed paper. "Spotting" the slide consists in affixing two small discs of white paper to guide

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the projectionist in inserting the slide into the carrier ; holding the slide so that it is seen as it is to appear on the screen, the spots are to go at the two top corners facing the observer.

For Continental standard slides, a single white spot at the lower right-hand corner is used, while in the U.S.A. one white spot at the lower left-hand corner is standard. This may be replaced by a red strip along the bottom edge.

### MINIATURE TRANSPARENCIES.

Transparencies in the  $24 \times 36$  mm. size can be made either on lantern-plates or on lengths of standard 35-mm. cine film. In either case it is usual to print by contact from miniature negatives.

Lantern plates of size  $5 \times 5$  cms. can be obtained from any maker, and are used exactly as are the plates of larger size already discussed. For this size, however, special lantern-slide printers can be obtained ; with one of these the work is very considerably expedited and the risk of scratching negatives or slides is reduced to a minimum. So far as results are concerned, a printing frame made up on the lines suggested under *Printing by Contact* above, but fitted to take the negative film in whatever lengths are convenient for the individual user, will be found equally effective. The slides are masked and bound exactly as are their larger counterparts.

Owing to the low price at which 35-mm. positive film may be bought, many workers prefer this material to the small lantern-plates. It has approximately the characteristics of a fast black-tone plate, and gives transparencies of perfect quality. Printing is done on strips about  $2\frac{1}{2}$  ins. long, using an ordinary printing frame, and the exposed film is developed, fixed, and hardened exactly like a slide. After drying, it is cut as required and bound up between glasses.

Film transparencies are frequently made in continuous lengths intended to be fed through the projector from one spool to another. Two long lengths of cine film—one of negatives, one the positive stock—are not easy to handle simultaneously, particularly as the only part of the positive film that may be exposed to light is the one frame being printed. One of the special printers devised for the work is therefore much to be preferred to any printing frame. Such a printer allows the positive film to be fed, frame by frame, past a mask against which are also placed, in turn, the negatives to be printed. After exposure, the entire strip of transparencies, printed, it may be, from negatives on many different rolls, is developed as

a unit in an ordinary tank. (See DEVELOPMENT.) Though not so durable as glass slides, a film-strip of this sort is inexpensive to make and convenient to exhibit, and has the advantage that the lanternist cannot mistake the order of showing.

Where a miniature camera is used for colour work in conjunction with a larger camera for monochrome photography, a miniature projector is usually also acquired for showing the colour transparencies. Sooner or later the user of such a combination will desire to show his monochrome pictures by projection, which he can only do by making miniature slides or film-strips by reduction from his larger negatives. Except in detail, the procedure involved is exactly that of making standard sizes by reduction from larger negatives. (See *Printing by Reduction* above.) Where a film-strip is to be made through the enlarger, means must be devised for rolling the film, behind a mask, from one spool to another, the holder being so made that it can lie on the baseboard. The camera body, with lens removed, can often be used as a film-holder, the picture being projected through the open lens-flange. The focal-plane shutter of the camera is then used for exposing. A dummy focusing surface must be provided of the same thickness as the film-holder. Similar schemes will suggest themselves in connection with the other methods of printing by reduction described in the section referred to.

For Varnishing Lantern Slides, see CRYSTAL VARNISH and VARNISH.

For INTENSIFICATION, REDUCTION, or TONING Lantern Slides, see under these respective headings. Lantern slides can also be made by the carbon process (*q.v.*).

**Latensification.** A term coined to imply intensification of the latent image, and applied to hypersensitising, after exposure, by slightly fogging the film by prolonged exposure to a very faint light or by exposure to the vapour of mercury. See HYPERSENSITISING.

**Latent Image.** See IMAGE, LATENT.

**Law of Inverse Squares.** See INVERSE SQUARES, LAW OF.

**Lead Intensifier.** See INTENSIFICATION.

**Lead Nitrate** (Fr., *Azotate de plomb*; Ital., *Azotato di piombo*; Ger., *Bleinitrat*).  $\text{Pb}(\text{NO}_3)_2 = 331$ . Synonym: Plumbic Nitrate. Made by dissolving litharge or white lead in nitric acid, evaporating and crystallizing. It occurs in

hard, white, opaque, octahedral crystals. It is used in intensification (*q.v.*) and has been used as a constituent of some combined toning and fixing baths. (See below, and TONING.)

Like all lead salts, it is poisonous, and as lead is a cumulative poison, very special care should be taken by those who use it frequently.

**Lead, Toning with.** A solution of lead acetate has been proposed as a toning bath for albumenised and gelatino-chloride papers. The following formula has been suggested :—

Lead acetate or nitrate . . . . .	½ oz.	(12.5 gms.)
Hypo . . . . .	4 ozs.	(100 gms.)
Distilled water . . . . .	20 „	(500 c.c.)

The toning action in any bath of this character is due to the formation of lead sulphide. Results are extremely impermanent.

**Leather, to Revive.** As leather enters so largely in the coverings, etc., of cameras, the following hints for its treatment will be useful: *Cleaning leather*—Saddlers' soap, obtainable from any working saddler. *For leather that has become very dry, etc.*, the best treatment is gentle rubbing with sweet oil, or preferably castor oil, once a day for a week or so. This treatment tends to prevent cracking, and is good for leather carrying-cases, straps, etc. *Darkening leather*—Nigrosin may be mixed with thin shellac varnish; or the white of an egg beaten up with 5 to 10 drops of strong ammonia, and mixed with nigrosin or Indian ink; or take 10 parts of shellac, 100 parts of alcohol, and 1 part of nigrosin. *For renovating leather* use ordinary furniture polish or an ounce (30 c.c.) of turpentine, in which is dissolved a bit of beeswax about the size of a marble, plus about a teaspoonful of linseed oil. A *leather varnish* can be made with methylated spirit saturated with shellac, or methylated spirit, 100 parts; shellac, 12 parts; white turpentine, 6 parts; gum sandarac, 2 parts; gas black, 1 part; spirit of turpentine, 6 parts. Bookbinders' leather varnish or French leather varnish can also be used. There are several excellent leather revivers on the market ready prepared for use. (See also BELLOWS and BLACKING. To mend *leather bellows*, etc., see MARINE GLUE.)

**Lens** (Latin, *lens*, a small bean or lentil). A lens is a piece of transparent material (usually glass) bounded by curved surfaces (generally spherical, including flat). Transparent

## Lens

substances have the property of bending, or refracting, rays of light which fall obliquely, and the effect of the curvature of the surface is to cause all rays emanating from the point to be refracted so as to pass through a second point. The first is called the object point and the second the image point.

Any extended object can be regarded as an assemblage of points, to each of which corresponds an image point, the whole assemblage of image points forming the image of the object. When light, diverging from the object point, is caused by the lens to converge to the image point, the lens is called convergent (or collective); it will be found to be thicker at the centre than at the edges.

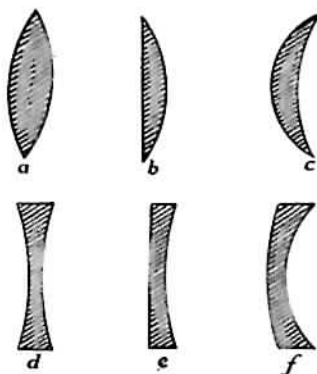


FIG. 1.

*a*, double-convex; *b*, plano-convex; *c*, concavo-convex, or converging meniscus; *d*, double-concave; *e*, plano-concave; *f*, negative concavo-concave, sometimes called convexo-concave or divergent meniscus.

There are also lenses which are thicker at the edges than at the centre, and these are called divergent (or dispersive), because they cause light diverging from a point to diverge still more; hence no image is formed, but the point from which the rays diverge after passing through the lens is still considered the image and is then said to be virtual. The image formed by a convergent lens may also be virtual if the divergence of the rays is too great to be overcome by the convergence of the lens; where, however, an image can be received on a screen that image is said to be real.

## Lens : Historical

A convex or bulging curvature of the lens surface produces convergence, a hollow or concave surface produces divergence, so that a convergent lens must have at least one surface convex, and according as the other is convex, flat (plane), or concave the lens is called double convex, plano-convex, or meniscus. Similarly divergent lenses may be double concave, plano-concave, or meniscus. These forms are illustrated in fig. 1. The line joining the centres of the spheres of which the surfaces of the lens are part is called the axis of the lens.

### *The History of Photographic Lenses.*

It would appear that lenses of at least a primitive kind have been known from very remote antiquity, and Aristophanes (about 430 B.C.) writes of the transparent crystal (λίθος διαφανής) then used as a burning-glass to light fires. Whether this was of glass or of natural crystal is a matter of conjecture. Spectacle lenses are mentioned by Giordano da Rivalto in 1305, as having been invented only "twenty years ago." This will fix the date at 1285, when they were constructed by Salvino d'Armati, a Florentine. Alessandro della Spina, having seen some of Armati's spectacles, made them for himself, and published the method of manufacture. The manufacture was long almost confined to Italy. Sir Christopher Wren was one of the first to make satisfactory lenses in this country. In past times all lenses were made of crown or flint glass, the former being free from, and the latter containing, lead, the flint being slightly more refractive than the crown; but since the introduction of the Jena glasses (see GLASS) many of the optical glasses in use can neither be called flint nor crown.



FIG. 2.

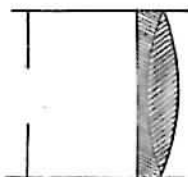


FIG. 3.

As soon as it was announced in 1839 by Daguerre and Fox Talbot that they had been enabled to obtain a permanent image in the camera obscura, the ability and skill of mathematicians and opticians were brought into play to produce



## Lens : Historical

lenses which should be free from the objections common to the double-convex lens, which was that generally used in the camera obscura in those days. The single lens was replaced by the achromatic combination of the telescope (fig. 2). This was eventually reversed, and the plane side presented to the object, as in fig 3. Then Wollaston's meniscus (fig. 4) came to be recognised as a means of extending the definition; and in 1840, Chevalier, a Paris optician, still further improved it by a different method of achromatising the lens. But in 1841, through the agency of Voigtländer, a practical optician, a lens designed by Professor Petzval, a mathematician of Vienna, was made and introduced commercially. This was the portrait lens; and it is a remarkable fact that it is the model for many portrait lenses of the present day. Fig. 5 is a sketch of Petzval's original portrait lens;

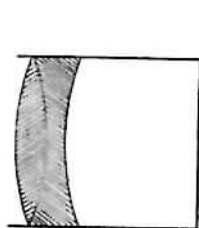


FIG. 4.

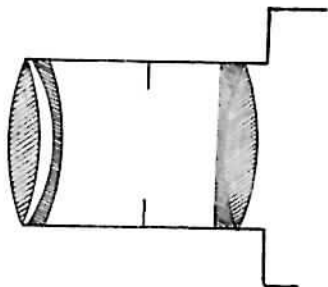


FIG. 5.

the coarsely shaded parts are crown, the finely shaded parts are flint glass. This has been modified by Dallmeyer, by Grubb, and the noted American optician Morrison: but all are constructed on the principle of the same lens. Professor Petzval calculated at the same time a landscape lens (fig. 6), which was not introduced commercially till 1857; and an English optician, in 1858, having suggested a lens with a concave glass in place of the diaphragm to lengthen the focus and flatten the field, Dallmeyer introduced his famous triplet (fig. 7), which was much used and admired.

Single lenses were first of all of the kind shown in fig. 3, with which extremely small diaphragms are necessary to reduce spherical aberration. This was improved on by Slater, Grubb, and Steinheil, and eventually took the form shown

## Lens: Historical

in fig. 8. A crown-glass lens of meniscus form is presented to the object, and is cemented to a flint meniscus. This gives a much flatter field, and allows the use of larger diaphragms.

The rapid rectilinear doublet, or R.R. lens, consists of two



FIG. 6.

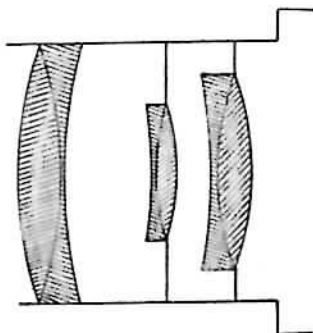


FIG. 7.

of the aplanatic single lenses (Slater-Grubb-Steinheil form, fig. 8), mounted in a tube with a diaphragm between. If really good this form will well cover a plate the longer dimension of which is two-thirds the focal length of the lens, and quite good

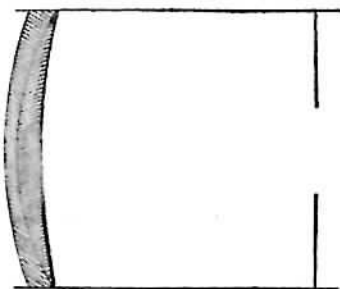


FIG. 8.

definition will be obtained with an aperture of  $f/8$ . Thus a good rectilinear doublet of about 6 ins. focal length will well cover a quarter plate ( $4\frac{1}{4}$  by  $3\frac{1}{4}$ ) at an aperture of  $f/8$ . In all doublets, the diaphragm is placed between the combinations,

## Lens

so that the distortion of the one is opposed by the distortion of the other.

The single elements of the rectilinear may be used as simple lenses of long focus, this use being especially desirable for landscapes, or pictorial effects in portraiture.

The front lens, with stop behind, gives excellent central definition. By stopping down, the fine definition extends all over the field. The back lens, with the stop in front, gives rather soft definition at full aperture; but the definition is even all over the field, and can be sharpened by stopping down.

### *Nodes and Nodal Planes.*

If a convergent lens is held up to the sun or other distant object, the distance of the image from the lens is called the focal length. Most photographic lenses consist of several constituents, so that there is no definite point for measurement; in this case the focal length is defined as the focal length of that single thin lens which will produce an image of a distant object the same size as that formed by the given lens.

If we measure from the focus towards the lens a distance equal to the focal length, we arrive at a point called the nodal point. Another nodal point can be found by turning the lens round end for end.

The two nodal points and the focal length completely define the lens and enable us to find the image of any object by means of another property. Any ray through one nodal point will emerge from the lens as if it came from the other nodal point unchanged in direction; moreover any ray meeting the plane through a nodal point, perpendicular to the axis, called the

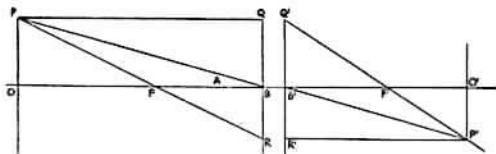


FIG. 9.

nodal plane, emerges as if coming from a point on the other nodal plane at an equal distance from the axis.

Thus in fig. 9 let the nodal planes be  $RQ$  and  $R'Q'$ , and the focal length  $f = B'F'$ . A ray from a distant point on the axis will be parallel to the axis. Let  $PQ$  be such a ray; it will be refracted by the lens to pass through the focus  $F'$ ;

## Lens

also the emergent ray will meet the second nodal plane at  $Q'$ , where  $Q'B' = QB$ . A ray  $PB$  through the nodal point  $B$  will emerge from  $B'$  unchanged in direction as  $B'P'$ . The intersection of these two emergent rays determines the image of  $P$  viz.  $P'$ .  $O'P'$  is the image of  $OP$ . If we call  $OB$ ,  $u$  and  $O'B'$ ,  $v$ , the formula connecting  $u$  and  $v$ , which are called conjugate distances, is

$$1/u + 1/v = 1/f.$$

Furthermore we have the ratio

$$\frac{\text{size of image } O'P'}{\text{size of object } OP} = \frac{v}{u} = \text{magnification.}$$

also  $OB$  or  $u = (1 + 1/m)f$  and  $v = (m + 1)f$ .

It can be verified that these values fit in with our formula above.  $OF$  is thus seen to be  $f/m$  and  $F'O' = fm$ , so that  $OF \cdot F'O' = f^2$ .

### Aberrations.

The rules given above for finding the image apply only to a perfect lens, or where the diameter of the lens and of the

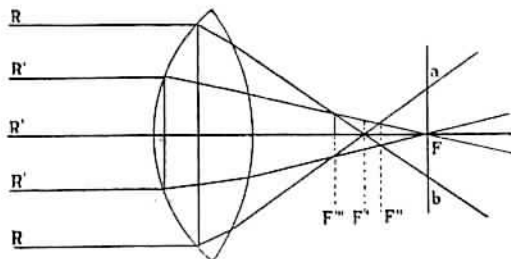


FIG. 10.

object are small compared with the focal length. In practice good photographic lenses are as nearly perfect as possible for a given specified range of aperture and image size, and this is brought about by the skilful combination of components by the lens designer, whereby the errors of one component are cancelled by opposite errors in another.

The errors which may be present in lens images are classified under five aberrations which depend on the shape and focal lengths of the lenses producing it, and two chromatic aberrations which arise from the unequal refraction of glass for

## Lens

different colours. Aberrations are best observed by examining the image of a small pinhole under considerable magnification, and can be described in terms of the departures of that image from an exact reproduction of the pinhole.

*Spherical aberration* is seen in the images of axial points and arises from the inability of the lens to refract the rays falling on the marginal and central portions of the lens to the same point. This defect is illustrated in fig. 10. It is impossible to get a sharp focus where this aberration is present, but improvement can be obtained by stopping down (reducing the aperture). The image of the pinhole will be round but unsharp.

*Coma* is a similar defect appearing in points away from the axis, but owing to the unsymmetrical refraction for oblique rays the image of a round hole is no longer round but shaped rather like a top. The image can again be improved by stopping down.

*Astigmatism* is shown by an inability to bring horizontal and vertical lines to focus in the same plane at the top and bottom, or sides, of the field. At the focus for horizontal lines, the image of a point is drawn out to a very narrow

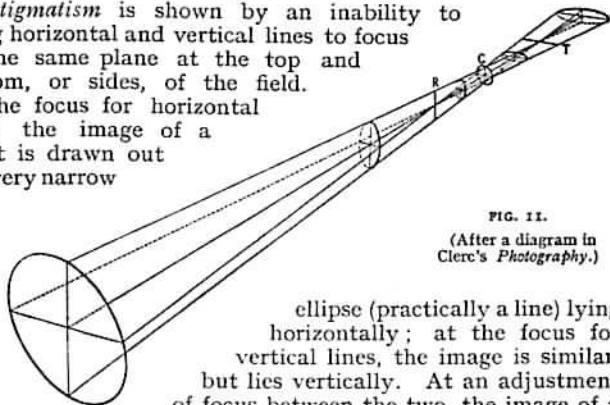


FIG. 11.

(After a diagram in Clerc's *Photography*.)

ellipse (practically a line) lying horizontally; at the focus for vertical lines, the image is similar, but lies vertically. At an adjustment of focus between the two, the image of a point is blurred, but approximately circular. The formation of these images is clearly shown in simplified form in the diagram fig. 11.

*Curvature of the field* is shown by the focus of points in the outer portions of the field requiring a different position of the focusing screen from that for axial points when the object is flat or wholly at a considerable distance from the lens. Both astigmatism and curvature are diminished only slowly by stopping down.

## Lens

*Distortion* arises from a displacement in the position of image points in the outer portions of the field from their true positions, so that the image is not a true representation of the object, *e.g.*, the image of a rectangular window-frame will have its sides curved. If the sides are concave the distortion is called pincushion, if the sides are convex the distortion is barrel.

If the focusing screen or the photographic surface is not parallel to the window frame the sides of the image will converge; this is called "keystone distortion" and is not a defect of the lens, but is due to incorrect usage.

*Chromatic aberration* is a fault which results in the focus for, say, blue light being different from that for yellow light, as suggested in fig. 12. Now white light consists of a number of coloured constituents, red, orange, yellow, green, blue and violet, and if there is a different focus for each colour the image cannot be correctly focused anywhere, but will show coloured fringes; this is called axial chromatic aberration.

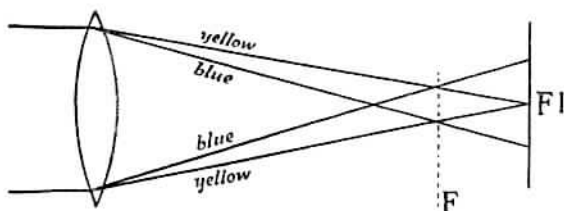


FIG. 12.

A similar appearance seen on the image at the edge of the field is called oblique chromatic aberration. The rays for which the old non-colour-sensitive photographic emulsion was most sensitive are invisible and lie beyond the violet end of the visible spectrum. With such an emulsion it sometimes happened that when one object was focused on the screen the photograph showed sharpest focus on another (nearer) object; the lens was then said to have "chemical" focus.

### *Field of a Lens.*

If a lens is placed on a camera much larger than it is intended for and focused on an open scene, it will be seen that only a circular portion of the focusing screen is illuminated; the

## Lens : Types

diameter of this circle is the field of the lens. It will also be noticed that the image is indistinct towards the margin and that only the image within a circle of diameter  $D$  is sharply defined ; then  $D$  is called the useful field or the circle of good definition. Finally, if  $d$  is the diagonal of the plate for which the lens is listed,  $d$  is the camera field. Obviously  $D$  should be greater than  $d$ . Field is usually expressed as an angle subtended at the nodal plane (say  $A$ ). Then  $A$  is found from the formula  $2 \tan A/2 = d/f$ .

### Aperture.

Suppose the lens focused for a distant object. The largest circle of light that is utilised by the lens in forming the image is called the aperture. This need not correspond with the diameter of the lens, as may be seen from fig. 13, which shows the section of an imaginary lens. A beam of light whose diameter is  $AA'$  is converged by the first lens, and passes through the stop or diaphragm  $BB'$  to the second lens, which converges it to the focus  $F$ . It will be seen that it is the opening  $BB$ , not the rims of the lenses, that limits the diameter

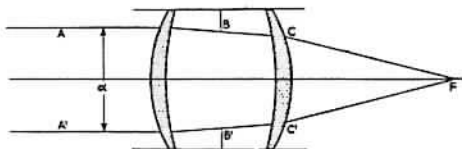


FIG. 13.

of the beam ;  $AA'$  is the aperture  $d$  of the lens. The ratio  $d : f$  is called the relative aperture and the ratio  $f : d$  is called the  $f$ /number, usually denoted by  $N$ . Thus an  $f/5$  lens is one in which the largest beam of light that can get through is one-fifth the focal length. The exposure that must be given is proportional to  $N^2$ , so that an  $f/4$  lens requires four times the exposure of an  $f/2$  lens. (See also DIAPHRAGM.)

### Types of Photographic Lenses.

The requirements of a photographic lens are that it should form a sufficiently good image of large angular extent and that the aperture ratio should be not too small. It is found that satisfactory snapshots can be taken in  $\frac{1}{25}$  sec., which suits

## Lens : Types

the simple shutters on the inexpensive cameras, and a sufficient exposure can be obtained in bright light, with modern emulsions, with a lens having an aperture of  $f/14$ . This then may be looked on as the minimum aperture that should be expected is a photographic lens intended for general purposes including snapshotting.

A satisfactory single non-cemented lens can be made having this aperture, covering a field of about  $50^\circ$  (that is, the focal length is about equal to the diagonal of the plate). The lens is a meniscus (fig. 1c) placed either in front of or behind the diaphragm, the position of which is important. The lens is not corrected for spherical aberration, chromatic aberration, or coma, but these are unimportant at this aperture; more serious is the distortion, and this can be cured by employing two menisci, one before and one behind the stop; this is the periscopic lens, and can have an aperture of about  $f/11$ . To increase the aperture it is necessary to correct the spherical and chromatic aberrations, which requires each lens to be compound; this gives the rapid rectilinear, having an aperture of  $f/8$ .

None of these lenses is corrected for curvature of the field, correction of which requires special glasses which were not available to the earlier opticians. The incorporation of this special material in the rapid rectilinear brought the number of components up to six. A number of different anastigmats (as they are called) of this type were made having an aperture usually of  $f/6.8$ . The advantage of this type, comprising two members of equal or slightly different focal lengths, was that additional lenses having longer focus (at smaller aperture) were available by use of either the front or the rear member separately; these lenses were therefore known as convertible. In striving to improve the definition or increase the aperture, opticians added other components till each member contained four or even five lenses cemented together, and manufacture became difficult.

The English optician, H. D. Taylor, on the other hand found that by using separated lenses he could achieve equally good results with three glasses only. This was the Cooke lens; it is not convertible but lends itself readily to the design of lenses of large aperture, up to  $f/3$ , so that all modern high-speed lenses have developed from the Cooke.

Figs. 14 and 15 give, in section, the construction of a large number of lenses of historical interest, or which are in current use.



# Lens : Types



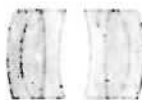
MENISCUS  
 $f/2.45^\circ$



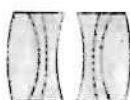
B.R.  $f/4.5^\circ$



COUDER  $f/2.6^\circ$



T. W. WATSON  
f/3.55°



STEINER  
VOIGTLANDER  
f/3.55°



REIBERT  
f/2.65°



ZEISS PROTAR  
f/3.55°



ROSS W.  
f/4.65°



TURNER REICH  
f/3.55°



T. H. COOKE  
f/3.55°



T. H.  $f/3.5^\circ$



ALDRICH T.  $f/2.40^\circ$



ZEISS T.  
f/3.55°



G. L. MEYER  
f/3.55°



T. H.  $f/3.44^\circ$



FREYMAN  
f/3.55°



T. H.  $f/3.4.20^\circ$



G. L. MEYER  
f/3.5.76°

FIG. 14.

## Lens : Types

### *Lenses for Special Purposes.*

Various types of lens are made for different purposes. For portraiture indoors, where the light is not more than one-hundredth as bright as outdoor daylight, it is necessary to have a lens of large aperture to make short exposures possible. Before the anastigmat was invented the Petzval lens (fig. 5), which had an aperture of  $f/3.5$ , was generally used. To obtain pleasing results in portraiture a lens having a rather long focus in relation to its plate is required, so that the angular field is small ; consequently the fact that the field of the Petzval lens

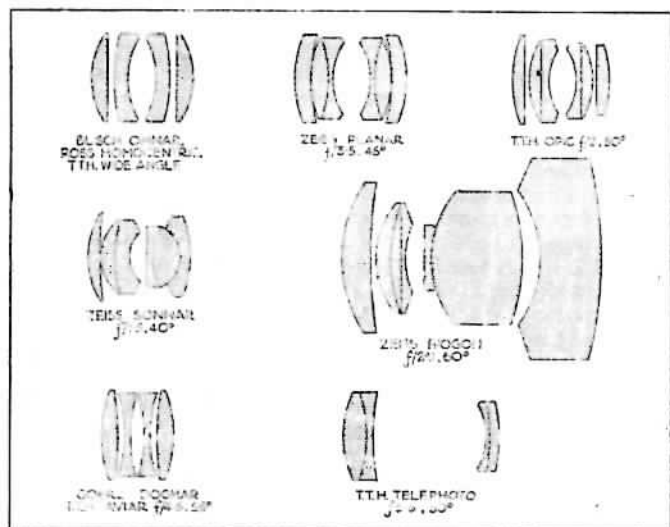


FIG. 15.

was curved was not very serious. Nevertheless nowadays the large aperture anastigmat of Cooke type is generally preferred.

At the other extreme, the professional whose work consists in photographing stationary objects does not need a large aperture, but his lens must be very well corrected for all aberrations. An aperture of  $f/6$  to  $f/8$ , with a field of 50 to 60° is usual. For photographing documents for reproduction

## Lens : Tests

and for copying paintings lenses having special colour corrections, called process and apochromatic process lenses, are used ; these have an aperture of not more than  $f/10$ , and a field of about  $45^\circ$ .

The architectural expert often has to photograph interiors with very limited space, and requires for this a wide-angle lens in which the field reaches  $100^\circ$  or more. With such large fields it is unreasonable to expect a large aperture ; usually the working aperture is  $f/16$ , but sometimes a larger aperture,  $f/6$ , is provided to yield an image sufficiently bright on the screen for focusing.

The press photographer requires a rapid lens having very good corrections, since he must get his results often in very dull weather ; the press lens has a field of about  $50$  to  $55^\circ$  and an aperture of  $f/4.5$  or wider. For interior work he requires a still more rapid lens, but as such a lens and its camera would be bulky he uses a miniature camera in these circumstances. The small size makes it inconspicuous, and the small lens has considerable depth of focus even at large apertures. In the small sizes the optician can increase the angle of field, which enables him to reduce the focal length of the lens for a given size of negative, and this leads to still further reduction in bulk. These lenses can cover  $55^\circ$  at an aperture of  $f/2$ , or even  $f/1.5$ , and the negatives will stand considerable enlargement.

A special type of lens is the telephoto, originally made by placing a dispersive lens behind an ordinary photographic lens to increase the focal length. Its special virtue is that the camera extension is very much less than with a normal lens of the same focal length. Originally the separation was made variable so that the focal length could be altered, but it was impossible to make this arrangement well corrected in all positions, and the aperture was very small. The modern telephoto is of fixed focal length and so can be used just like an ordinary lens. The aperture compares with that of normal lenses but the angular field is, of course, only half. For further details, see TELEPHOTO LENS.

### *Examination of Lenses.*

A lens undergoes in manufacture far more stringent tests than any the user can undertake, so that it is pointless to try and test a new lens by a reputable maker, but it may occasionally happen that a lens is required to be used under conditions in which a flare or ghost image may be formed. To test for this a large box (at least 2 ft. square and deep) is

## Lens : Tests

painted black inside. This is supported against the sky and a photograph taken with the black box in the centre of the picture and the sky showing on at least three sides. On development the negative should show practically clear gelatin where the image of the box comes ; but if there is bad flare this image will be fogged ; the amount of fog is a measure of the flare. Care should be taken not to confuse development fog with flare ; compare the image of the box with the margins that were covered in the camera.

An old lens should be examined for scratches, chipped edges and deterioration of cement. This can be done by holding it up to a strong light having a dark border, *e.g.*, a window frame. By carrying the image of the dark border across the lens any defect will show up.

A test for definition can be made by photographing a sheet of printed matter, such as a poster, pinned against a wall and photographed at a distance at least ten times the focal length of the lens under test. Care should be taken that the camera back is exactly parallel to the wall.

If a lens of old pattern and unknown quality is purchased, it may be desirable to put it through a more comprehensive series of tests to determine its performance. The following tests may be found useful.

1. *Equivalent Focal Length*.—Methods for determining this are given under FOCAL LENGTH (*q.v.*).

2. *Rapidity*.—A method of measuring the effective aperture of the various stops is given under DIAPHRAGM (*q.v.*).

3. *Covering Power*.—A test for this is sufficiently fully indicated under "Field of a Lens" above.

4. *Spherical Aberration*.—If this fault is present, the image on the focusing screen of a small light source, sharply focused, will be seen to be surrounded by a halo of light. If no halo is found, spherical aberration is absent. But the presence of the halo is not definite proof of spherical aberration, as flare may produce a similar effect. A further check may be made by affixing to the lens a disc of black paper of diameter about three-quarters of that of the front component of the lens, and focusing a small bright object at full aperture. If, on removing the paper and stopping down the lens, the image requires re-focusing to obtain maximum sharpness, spherical aberration is definitely present.

5. *Chromatic Aberration*.—For a rough-and-ready test that will show up any really serious aberration, set up a series of

## Lens : Tests

objects at slightly different distances from the camera and focus the centre object sharply on the screen. Then take a photograph on a non-colour sensitive plate, and if any of the other objects are sharper than the centre one, chromatic aberration is present. (It is assumed that focusing screen and plate are precisely in register.) Since the photograph was effectively taken by blue light, by which alone a non-colour sensitive emulsion is affected, while focusing was done chiefly by the yellow light to which the eye is most sensitive, this test will show up any non-coincidence of the foci for these two colours.

A more stringent test is to photograph a sheet of small type first with a non-colour-sensitive plate (*i.e.*, by blue light only) and then with a panchromatic plate with a normal yellow or yellow-green filter. If the latter photograph is as sharp as the former, the lens may be regarded as free from any degree of chromatic aberration that would impair its performance for even the most exacting practical work. Further checks along these lines will seldom be needed ; if they are, much information can be obtained by photographing a carefully-focused object a number of times in succession, each photograph being taken through a different monochromatic filter.

6. *Flare and Ghosts*.—The procedure above will indicate any general fogging that may be expected from flare, but will not indicate the likelihood of a definite flare-spot or ghost image making its appearance if a brilliant point of light is included in the picture. Any failing of this sort may be detected by focusing a bright point of light against a dark background. With the image in the centre of the screen, a halo round the light may be seen ; if so, slew the camera round to move the image to one side of the screen, and watch the halo. If it remains central, it may be assumed due to flare of the general or diffused type, but if it moves with the main image, it is due to a secondary image or "ghost" that is very much out of focus. (At some extension of the camera quite different from that needed to focus the main image, it may be found to be sharp ; the main image will now appear as a brilliant halo.) If, on slewing the camera round, main image and halo move in *opposite* directions, a particularly troublesome form of ghost or flare-spot is present, since it no longer surrounds the main image, but may appear in an unlighted part of the subject ; a flare-spot on the opposite side of the picture to the main light will always be very obvious when conditions are such as to lead to its appearance.

## Lens Formulæ

7. *Accuracy of Centring.*—This can best be tested for by looking through the lens at a small naked flame, of which several images will be seen if the lens is not directed straight at it. Rotate the lens about its axis—for example, by unscrewing it in its flange—and if the images do not remain stationary one or more of the glasses is inaccurately centred. Faulty centring may easily arise in an old lens that has been roughly handled, or has been remounted.

8. *Perfection of Polish.*—Look through the lens at a dead-black surface—e.g., a piece of black velvet in shadow—with a strong side-light falling on the lens itself. If perfectly polished, the lens should appear completely black. A less perfectly polished lens will appear a more or less bright grey; this is due to light scattered at imperfectly polished surfaces.

### *Care of Lenses.*

If the lens is detachable from the camera it should be removed when not in use and wrapped up to protect it from dust and other atmospheric contamination, and from the action of light. A folding camera should be kept folded up. Any dust should be removed from the surfaces of the lens with a fine dry camel's-hair brush. If it requires further cleaning a clean handkerchief should be used and moisture applied by breathing; if this fails to remove the dirt the handkerchief can be moistened with a little methylated spirits. Nothing further should be done. The inner surfaces rarely need attention, but if they do the components should be unscrewed one at a time, and each replaced before the next is dealt with, to ensure that the order of the lenses be not altered.

(See also BALSAMING, FOCAL LENGTH, FOCUSING SCALE, HYPERFOCAL DISTANCE, DEPTH OF FOCUS, PINHOLE PHOTOGRAPHY, LIGHT, SPECTACLE LENS, SUPPLEMENTARY LENS, CONJUGATE FOCI, etc.)

For a further study of lenses, refer to *Photographic Optics*, by Arthur Cox (Focal Press.)

**Lens Formulæ.** (See also FOCAL LENGTH, FOCUSING SCALE, CONJUGATE FOCI, SUPPLEMENTARY LENS, ENLARGING, HYPERFOCAL DISTANCE, DEPTH OF FOCUS, TELEPHOTO LENS.)

The formulæ given below almost all appear elsewhere under various headings; they are collected here for convenience. Where a formula is more extensively discussed elsewhere, a reference is given to the appropriate article. For the interpretation of formulæ in general, see ALGEBRA.

## Lens Formulæ

The main symbols used are as follows ; others are defined in connection with the formulæ in which they appear.

$f$  = focal length

$u$  = distance of object from node of admission of lens

$v$  = distance of image from node of emission of lens

$H$  = hyperfocal distance

$m$  = magnification, or ratio of size of image to size of object

$$= \frac{1}{r}$$

$r$  = reduction, or ratio of size of object to size of image

$$= \frac{1}{m}$$

$n$  =  $f$ -number of stop

$c$  = diameter of circle of confusion

The fundamental formula of the lens, from which most others

are derived, relates  $u$ ,  $v$ , and  $f$ . It is :  $\frac{1}{f} = \frac{1}{u} + \frac{1}{v}$

Alternative forms are :—

$$f = \frac{uv}{u + v}$$

$$u = \frac{vf}{v - f}$$

$$v = \frac{uf}{u - f}$$

$$\text{Magnification } m = \frac{v}{u}$$

$$\text{Reduction } r = \frac{u}{v}$$

In terms of  $m$  and  $r$ ,

$$u = \frac{(m + 1)f}{m} = (r + 1)f$$

$$v = (m + 1)f = \frac{(r + 1)f}{r}$$

(See CONJUGATE FOCI, MAGNIFICATION and ENLARGING.)

If  $D$  is the effective diameter of a lens, then the  $f$ -number is given by

$$\begin{aligned} n &= f/D \\ \text{or } D &= f/n \end{aligned} \quad (\text{See DIAPHRAGM.})$$

## Lens Formulæ

To focus an object at distance  $u$ , the lens has to be moved forward, from the "Infinity" point, through a distance  $d$  given by

$$d = f^2 \div (u - f)$$

Note that  $d(u - f) = f^2$ , and so is the same for all distances. The maximum permissible error,  $\delta$ , in lens-to-film distance, at the Infinity setting, is given by :

$$\delta = nc \quad (\text{See FOCUSING SCALE.})$$

When focusing with an extension-tube of length  $l$ ,

$$l = f(r - 1)$$

$$u = (r + 1)f = \frac{f^2}{l} + f$$

$$r = f/l \quad (\text{See EXTENSION TUBE.})$$

When focusing with a positive supplementary lens of focal length  $S$ , then with the camera focusing set to "Infinity,"

$$u = S$$

With the focusing scale of the camera set to a distance  $D$ ,

$$u = \frac{SD}{S + D} \quad \text{and} \quad D = \frac{u S}{S - u}$$

In all these cases  $u$  is measured from the supplementary lens. (See SUPPLEMENTARY LENS, also DIOPTRE.)

When a supplementary lens of focal length  $S$  is added to the camera lens, the combination has a focal length  $F$  given by :

$$F = \frac{Sf}{S + f} \quad \text{where } f \text{ is the focal length of the camera lens.}$$

If the supplementary lens is negative (diverging), prefix a minus sign to  $S$  in the above formula, or use

$$F = \frac{Sf}{S - f} \quad \text{in which } S \text{ is counted as positive.}$$

The above two formulæ are exact only if the nodal separation  $a$  between camera lens and supplementary is negligibly small ; if it is not, the formulæ become :

$$F = \frac{Sf}{S + f - a} \quad \text{or, for a negative supplementary,}$$

$$F = \frac{Sf}{S - f + a}$$

To find the value of  $S$  needed to give a predetermined value of  $F$ ,

$$S = \frac{fF}{f - F}$$



## Lens Formulæ

If  $F$  is smaller than  $f$ ,  $S$  will be positive, indicating a positive (magnifying) lens; if  $F$  is greater than  $f$ ,  $S$  will be negative, and a negative (diverging) supplementary will be required.

Taking the nodal separation  $a$  into account, the above formula becomes:

$$S = \frac{F(f - a)}{f - F} \quad (\text{See SUPPLEMENTARY LENS.})$$

The hyperfocal distance  $H$  is given, in all cases, by

$$H = f^2 / nc$$

If  $c$  can be taken as  $f/1000$ , this becomes:

$$H = \frac{1000 f}{n}$$

If it is preferred to relate  $c$  to the length (or diagonal)  $l$  of the negative made, then if  $C = l/1000$ ,

$$H = \frac{1000 f^2}{nl}$$

In either case, the figure 1,000 may be increased or decreased to set any desired standard of sharpness. (See HYPERFOCAL DISTANCE.)

Depth of focus formulæ are many: the fundamental ones are:

$$\text{Near Depth} = \frac{u f^2}{f^2 + nc(u - f)}$$

$$\text{Far depth} = \frac{u f^2}{f^2 - nc(u - f)}$$

where near and far depths respectively show the distances, from the node of admission of the lens, of the nearest and furthest objects delineated on the negative with a circle of confusion not larger than  $c$ , the lens being focused on a distance  $u$ .

In terms of  $H$ , these formulæ become:

$$\text{Near depth} = \frac{Hu}{H + (u - f)}$$

$$\text{Far depth} = \frac{Hu}{H - (u - f)}$$

the value of  $c$  now being that assumed in calculating  $H$ .

The limits of depth may also be written

$$\text{Near depth} = u - \frac{ncu(u - f)}{f^2 + nc(u - f)} = u - \frac{u(u - f)}{H + (u - f)}$$

## Lens-Hood

$$\text{Far depth} = u + \frac{ncu(u-f)}{f^2 - nc(u-f)} = u + \frac{u(u-f)}{H - (u-f)}$$

If the limits of depth are to be  $u_1$  and  $u_2$ , then the camera must be focused on a distance  $u$  such that:

$$u = \frac{2u_1 u_2}{(u_1 + u_2)}$$

and the lens must be set to a stop

$$n = \frac{(u_2 - u_1)f^2}{2u_1 u_2 c}$$

If  $c = f/1000$ , this becomes 
$$n = \frac{1000(u_2 - u_1)f}{2u_1 u_2}$$

(See DEPTH OF FOCUS.)

**Lens-Hood.** Any form of tube or hollow box placed over the front of the lens to shield it from light coming from objects outside the field of view. The importance of a hood is two-fold. First, it protects the lens from any bright light (*e.g.*, the sun) that may be outside the field of view, the light of which, illuminating any dust or imperfections of surface on the lens or filter, would be scattered into the interior of the camera. Secondly, it must be borne in mind that the total field of view of any lens always includes a wider angle than is to be recorded on the negative. The image corresponding to the marginal portions of the more extended field falls on the inside of the camera, which, however carefully blackened, will still reflect a good deal of light on to the sensitive surface. General fog, resulting in a degradation of the image, will arise from either of these sources of stray light. Both can be eliminated by the use of a suitable hood. The effect of a hood on the contrast and brilliancy of a negative is illustrated by some figures given under REFLECTIONS IN LENSES.

Hoods are of several forms, the most common being a plain tube, the diameter of the lens, blackened inside. In some patterns the lower side of this is cut away to avoid the reflections that might arise if the camera was so held that direct sunlight could penetrate a little way into the hood; while advantageous in these circumstances, such a hood must obviously admit light from below, which may be inadvisable when photographing over snow or water. In its extremest form, a cut-away hood becomes merely a skyshade.

Another form consists of a rectangular tube with a front opening similar in shape to the negative; in general, the

## Lens-Hood

shorter side is rather larger than the diameter of the lens. Such a hood is obviously more efficient than a simple tube, but its extra size is a disadvantage. Either the rectangular or the circular tube may be flared out to reduce bulk, and in either case a long tube of wide diameter is more effective than a shorter tube of smaller diameter. Wherever possible a hood should be lined with black velvet, which reflects very much less light than even the best deadblack paint.

The types of hood mentioned above are best suited to cameras with a single fixed lens and without rising front. For reflex or stand cameras a very versatile hood may be made by joining two wooden or metal frames by bellows, and arranging variable extension by joining the two frames by lazy-tongs stiff enough to hold the front frame in any position at which it may be set. The back frame is screwed to the camera-front round the lens. In use, the extension of the hood may be varied to suit the field of view of the lens in use, and if the rising front is employed the hood may be closed up a little to prevent cut-off at the top edge of the picture.

A convenient and portable lens-hood of high efficiency may be made by cutting a piece of wood to the exact shape of the picture taken by the camera, and of a size such that the width of the wood is about double the external diameter of the lens. A hole to fit the lens is cut centrally in this, and a long temporary straight-sided hood is built out from it in black paper. This is then trimmed down until the edges of the picture are just not darkened, after which the overall width of the paper (from front edge to back of wooden rectangle) is noted, and the paper stripped off and discarded. Four pieces of thin wood, metal, or card are then cut, each having a width equal to the distance just measured, their lengths being equal to the sides of the wooden rectangle. After lining these four pieces with black velvet, they are hinged together with surgical tape to form a rectangular tube fitting over the original piece of wood, the hinging being loose enough to enable this tube, detached from the rectangle, to collapse flat for the pocket or camera-case. As an additional refinement, the wooden rectangle may be equipped with a frame into which light-filters can be slipped when desired.

Still greater efficiency can be obtained by shortening, or preferably widening, the hood a little, and closing its far end with a rectangle of black card in which is cut an opening the shape of the negative, leaving a width of perhaps quarter of an inch all round. This will help to protect the inner surfaces

of the hood from light, so further reducing the amount of light reflected into the lens.

It may be added that a lens-hood should be used for all exposures made out of doors, and that much of the value of a lens-hood is lost if it has to be discarded whenever a light-filter is in use.

(See also REFLECTIONS IN LENSES and SKY-SHADE.)

**Lens, Loss of Light in.** See LOSS OF LIGHT IN LENSES.

**Lens, Reflections in.** See REFLECTIONS IN LENSES.

**Light.** A form of energy emitted as radiation from luminous bodies, and reflected in some measure from the surface of any body on which it falls. The velocity of light *in vacuo* is about 186,000 miles per second, which is also that of cosmic rays, X-rays,  $\gamma$ -rays from radioactive bodies, ultra-violet and infra-red radiation, and wireless waves. All these are electromagnetic waves of the same general type, differing only in wavelength. What we call "visible light" is one tiny fraction of this immense spectrum, to most of which the eye is completely insensitive.

Visible light covers the range of wavelengths from 4,000 Angstrom units (A.U.) to about 7,200 A.U., the shortest wavelength corresponding to violet and the longest to red. Between these come blue, green, and yellow sensations in order of wavelength. Those colours can be seen in order in the rainbow, which is a spectrum, formed by refraction and reflection in rain-drops, of the white light which is of course a mixture of light of all wavelengths. In a brilliant "normal" spectrum (*i.e.*, one in which the colours are evenly spaced according to their wavelengths) the part that seems most brilliant to the average observer is the yellow-green (about 5,500 A.U.) but this visual maximum drifts towards the blue-green (about 5,300 A.U.) on reducing the overall intensity (Purkinje phenomenon).

Whatever may be its colour, light, like other electromagnetic waves, travels in straight lines unless deflected through reflection or refraction by some material body, or by passage through a gravitational field. A transparent body is one that allows the bulk of the light falling on it to pass without being scattered (though it may be deflected from its path); clear glass is a typical transparent material. If a body passes the bulk of the light falling on it, but at the same time scatters it as does ground glass, it is called translucent. All surfaces reflect light to some extent; a black body reflects but little,

## Light

a white opaque body reflects most of the light that falls on it. In either case the reflected light is scattered unless the surface is highly polished. A polished body gives rise to *specular* reflection; the light is reflected but not scattered. In the case of a plane surface this condition gives rise to a visible (virtual) image, as in a mirror, which is the typical case of specular reflection. Specularly reflected light, especially at certain angles, is highly polarised; hence the use of a polarizing filter (*q.v.*) over the lens of the camera for reducing the effect of reflections from the surface of glass or of any polished object that is to be photographed.

A coloured object is one that reflects or transmits light to a different extent according to its wavelength. A piece of blue paper for example, absorbs red and yellow light more, and reflects it less, than it does blue light. In this way it upsets the balance of the white light incident on it, and the reflected light appears blue. A yellow filter absorbs chiefly blue light; the light it transmits is therefore deficient in blue, and so appears yellow.

When a ray of light passes from one transparent medium to another in which it is propagated with a different velocity, it is refracted, or changed in direction, to an extent depending both on the angle at which the ray meets the surface and on the relative velocities in the two media. The refractive index of the surface is the ratio between the sine of the angle of refraction and the sine of the angle of incidence, and depends on the wavelength of the light considered and on the nature of the two media, but not on the angle at which the ray strikes the surface. Since the refractive index depends on wavelength an incident ray of white light becomes, after refraction, a narrow strip showing, in order, the colours of the spectrum. (See also CHROMATIC ABERRATION and SPECTROSCOPE.)

*Ultra-Violet and Infra-Red Light.*—The optical glass normally used in the construction of photographic lenses passes ultra-violet light from the end of the visible spectrum at about 4,000 A.U. as far as about 3,500 A.U., and as the photographic emulsion is sensitive over this range of wavelength care has to be taken to exclude this light in photographing subjects where it is plentiful. As the dust and water-vapour present in the air scatter and absorb it, ultra-violet light is only present in sufficient amounts to be harmful on very clear days at sea-level, or at high altitudes (above some 6,000 feet). In such circumstances it should be excluded by a U.V. filter if it is desired to obtain photographs not showing the

## Light

characteristics associated with the use of the ordinary yellow filter; where a yellow filter is to be used the U.V. filter is of course unnecessary. If not excluded in one of these ways, the ultra-violet light may make its presence felt as a haze covering all distant objects, and, since lenses are not in all cases fully corrected for short wavelengths, there may also be a slight degradation of definition.

Besides passing a little ultra-violet, lenses also pass infra-red light. To this, however, the photographic emulsion is completely unresponsive unless specially sensitized. Special films and plates sensitive to infra-red are offered by several manufacturers. When used without a special filter they give results not appreciably different from those taken with ordinary emulsions, but by using a filter excluding all visible light, and passing infra-red only, very unusual photographs can be obtained. Green foliage, which reflects infra-red light freely, appears white, or practically so, in the print, and a blue sky appears completely black. Since the light scattered by dust-particles and water-droplets suspended in the air is chiefly of short wavelength, it is possible to "cut through" quite a considerable amount of haze by photographing with infra-red light. By taking advantage of this some amazingly clearly-defined photographs of very distant objects have been made.

*Sources of Light.*—The composition of the light emitted by any incandescent body depends fundamentally upon its temperature, and the higher the temperature the greater the proportion of light of shorter wavelengths. The sun, being hotter than any terrestrial body, gives a light richer in blue and violet than that from any incandescent body (gas mantle, electrically-heated filament, etc.) used for the production of artificial light.

A large amount of violet and ultra-violet light, however, is emitted by certain types of electrically-excited gas discharge tubes, such as the familiar mercury arc used both photographically and as a source of artificial sunlight. Such sources as this do not emit the continuous spectrum characteristic of a body that derives its light merely from its high temperature, but give out instead a "line spectrum." This consists of light of a series of isolated wavelengths, the actual wavelengths being dependent upon the gas contained in the tube.

The composition of the more usual types of light in terms of the three regions of the spectrum obtained by dividing it arbitrarily into blue-violet (4,000 to 4,950 A.U.) green (4,950

**Light, Artificial****Lightning, Photography of**

to 5,800 A.U.) and red (5,800 to 7,000 A.U.) is given in the following table, taken from Clerc's "Photography":—

<i>Source.</i>	<i>Red.</i>	<i>Green.</i>	<i>Blue.</i>
Daylight . . . . .	33·3	33·3	33·3
Metal-filament electric lamp . . .	61	32	7
Half-watt electric lamp . . . . .	50	30	20
Incandescent gas-mantle . . . . .	54	38	8
Low-voltage arc, ordinary carbons	50	32	18
Low-voltage arc, impregnated white-flame carbons . . . . .	40	35	25

See also COLOUR-TEMPERATURE.

**Light, Artificial, for Photographic Purposes.** See FLASHLIGHT: FLASH-BULB: FLASH-GUN: PHOTOFLOOD, NITRAPHOT and SPEED LAMP; also see COLOUR-TEMPERATURE, and under ENLARGING and PROJECTOR.

**Light-Fog.** See FOG.

**Lighting of Sitters.** See PORTRAITURE.

**Lightning, Photography of.** Lightning can only be photographed at night, because the duration of a flash of lightning is so short that the shutter could not be opened quickly enough to catch its image, so the camera has to be set up and the lens remain uncovered till the flash has occurred, and then closed. This could, of course, not be done in daylight.

Lightning photographs may be taken out of a window facing the storm: one naturally requires a window with a fair expanse of view. There is usually a good deal of reflected lightning between the flashes actually visible: a photograph of this would only appear like a photograph of the same scene taken by daylight with very much too short an exposure, and a sky lightened in places. This reflected light affects the plate to a certain extent each time it appears, but no harm will be done by three or four even fairly brilliant flashes.

In order, however, to reduce its effect on the plate as far as possible, it is wise to use a fairly small stop, say *f*/11 or *f*/16. The visible flashes are so intensely vivid that a small stop is quite sufficient.

The camera should be so placed as to include a portion of the horizon; this gives the picture a greater reality, and when the lightning really strikes the ground, the actual spot can be afterwards traced.

Unfortunately the lens can only be pointed at random towards the place where the flashes seem most likely to occur ; but by watching the direction of the storm one can usually get the image sufficiently well centred on the film, so that by a little trimming of the print, the result is satisfactory. If plates are used they must of course be backed.  $f/11$  will be found a suitable stop, but when the flashes are very close and vivid the lens may sometimes be stopped down to  $f/22$ . Several flashes may, of course, be taken on one film by leaving the lens open for successive exposures ; but for record purposes "one film, one flash" should be the rule.

It is now recognised that what appears to the eye as a single flash is usually a number of flashes in rapid succession ; the air ionized by the initial flash becomes a more ready conductor of electricity, and a damped oscillatory discharge takes place along the path that the initial flash marks out. A multiple flash can be analysed by swinging the camera, so that each successive discharge falls at a different point on the film. This gives greater information concerning the flash, at the cost of losing the background.

The negatives will probably disappoint when first developed as there is sure to be a large area that has received little or no exposure. But the print is the thing, and this will usually be found more satisfactory than would be thought at first.

**Light Trap for Dark-Room.** See DARK-ROOM.

**Line Drawings, To Copy.** See COPYING.

**Line Drawings from Prints.** See DRAWINGS FROM PHOTOGRAPHS.

**Linen, Photographs on.** See SILK.

**Lippmann's Process.** See COLOUR PHOTOGRAPHY.

**Lithography, Photo-.** See PHOTO-MECHANICAL PROCESSES.

**Litho-Photogravure.** A method of Eckstein, in which a photolithographic transfer is put down on a stone ruled with a system of very fine lines ; these serve to break up the gradation into a printing grain, and provide for the rendering of half-tone.

**Litmus** (Fr., *Tournesol* ; Ital., *Tornasole* ; Ger., *Lackmus*). A blue colouring matter obtained from lichens by fermentation with potash and ammonia. It appears commercially as small cakes, being made into a mass with chalk. It is used to indicate the presence of an alkali or an acid, the latter turning



the solution red, and alkalies restoring the colour. It is usually supplied in the form of small books the leaves of which are made by steeping unsized paper in a solution of litmus.

**Litre.** The standard measure of capacity in the metric system ; originally intended to have a direct relation (through the metre) to the meridian circumference of the earth, but it is now an arbitrary measure. According to our present legal definition (Statutory Rules and Orders, 1898, No. 411), "Approximately one litre equals 1,000 cubic centimetres, and one millilitre equals 1.00016 cubic centimetres." The statutory definition (*loc. cit.*) of the relation of the pint to the litre is "1 litre = 1.75980 pints," each litre is thus 35.196 fluid ounces. (See CUBIC CENTIMETRE ; also WEIGHTS AND MEASURES.)

**Liver of Sulphur.** See POTASSIUM SULPHIDE, and also TONING.

**Local Intensification.** See INTENSIFICATION.

**Local Reduction.** See REDUCTION.

**Logarithm.** The formal definition is : the logarithm of a number to a given base is the power to which the base must be raised to equal the number. To give an example, 10,000 equals  $100^2$  ; the logarithm of 10,000 to base 100 is therefore 2. It is equally true that 10,000 equals  $10^4$  ; the logarithm of 10,000 to base 10 is therefore 4. The logarithm of a number thus depends, not only on the number itself, but also on the base to which it is referred.

In practice, only two bases are in common use. For everyday purposes, the base taken is 10, giving "common logarithms ;" to this base the logarithm of 10 is 1, that of 100 is 2, that of 1000 is 3, and that of 10,000 is 4. The logarithm of any number between 10 and 100 lies between one and two ; it will be "one point something." That of 20, for example, is about 1.3. Tables of logarithms can be bought from any scholastic bookseller for a shilling or less, and provide an invaluable short-cut to calculations of all kinds.

Their use for abbreviating arithmetic depends on the fact that  $\log ab = \log a + \log b$ , and  $\log a/b = \log a - \log b$ . To multiply two (or more) numbers, look up in the tables the logarithms of the numbers in question, add the logarithms, and find, again from the tables, the number corresponding to the result. This number is the answer sought. If it is

## Logarithmic Scale

necessary to divide by any number, subtract its logarithm instead of adding it.

The use of logarithms for finding powers or roots depends on the fact that  $\log(x^n) = n \log x$ , and  $\log(\sqrt[n]{x}) = \frac{1}{n} \log x$ .

Thus to find, say, the fourth power of a number, look up the logarithm of the number, multiply it by four, and find the number of which the result is the logarithm. This number is the required answer. If the fourth root is required instead of the fourth power, divide by four instead of multiplying by it. Fractional powers and roots are handled just as simply as integral ones.

When logarithms are used simply as an aid to calculation, those to base 10 are always used. If it is desired to be specific, the logarithm of  $x$  to base 10 is written  $\log_{10} x$ , but it is usually sufficiently clear simply to write " $\log x$ ." In connection with certain natural phenomena, such as the cooling of a heated object, the discharge of an electrical condenser, or the rate of development of a film, or in any process where the rate of progress at any instant depends on the distance still to go, logarithms to the base 2.71828... (the decimal never ends) make their appearance. This apparently inconvenient number is not chosen by the mathematician; it is thrust upon him by the very nature of the problem itself. Logarithms to this base are therefore called "natural logarithms," and the base itself is universally referred to as  $e$ . The natural logarithm of  $x$  is accordingly written  $\log_e x$  (sometimes  $\log_e x$ ), or, for convenience in writing and printing, as  $\ln x$ , where " $\ln$ " may be taken as standing for "logarithm, natural."

If a formula contains a logarithm to base  $e$ , and no tables of natural logarithms are available, it is worth noting that the natural logarithm of a number is equal to its common logarithm (to base 10) multiplied by 2.3026.

**Logarithmic Scale.** A scale divided according to the logarithms of the numbers marked, instead of according to the numbers themselves. This gives a scale equal distances along which correspond to equal percentage increases in the numbers. The exposure-scale of an exposure-calculator is an example of this; a succession of equal steps correspond to repeated doubling of the exposure. The scales of a slide-rule are also logarithmically graduated.

The term is also sometimes applied to a series of numbers having the same characteristic—Scheiner speed numbers, in

## Loss of Light in Lenses

which each addition of three units marks a doubling of film speed, are an example. (See SENSITOMETRY; also LOGARITHM.)

**Loss of Light in Lenses.** In passing through a lens, light is lost both by absorption and by reflection. The former loss is small, amounting only to some 2.4 per cent. for each centimetre thickness of glass traversed. Even if the total thickness of glass were as much as  $1\frac{1}{2}$  inches, this would only lead to a loss of  $8\frac{1}{2}$  per cent. of the total light.

Loss by reflection is much more appreciable. It depends on several minor factors, but the only important factor influencing it is the number of air-glass surfaces. This is equal to double the number of separate component glasses, counting a cemented doublet or triplet as a single glass. Each such glass causes the loss by reflection of just over 10 per cent. of the light striking it, passing therefore just under 90 per cent. The following table (adapted from L. P. Clerc's *Photography*) gives the losses due (a) to reflection alone, and (b) to reflection and absorption combined, in a series of lenses of total glass-thickness 3 cms. and with numbers of component-glasses from one to five.

Components . . . . .	1	2	3	4	5
Reflection Loss (per cent.)	11.3	19.6	27.9	35.4	42
Total Loss (per cent.) .	12.2	21.1	30	38	45
Total transmission (per cent.) . . . . .	87.8	78.9	70	62	55

It will be seen that a 5-component lens of total thickness 3 cms. requires practically double the exposure that would be needed by a lens of the same nominal aperture, if it could be made free from these losses. It may be added that modern lenses seldom contain more than four separate components, and that some, even of the widest aperture, contain no more than three.

The following table, quoted from Clerc's *Photography*, gives measurements made by Forch and Lehmann on a selection of lenses. The first column gives the advertised maximum aperture, the second the maximum aperture actually found by measurement, and the third the aperture that a (purely fictitious) lens not suffering from any losses by reflection or absorption would need to have in order to require the same exposure in practice as the lens under examination. The fourth column gives the percentage of light transmitted by the lens.

**Lumen****Luminosity**

<i>Advertised Aperture.</i>	<i>Measured Aperture.</i>	<i>Equivalent Aperture.</i>	<i>Transmission (per cent.)</i>
<i>f/1.5</i>	<i>f/1.76</i>	<i>f/2.82</i>	38.7
<i>f/2</i>	<i>f/2.1</i>	<i>f/3.1</i>	46.6
<i>f/2</i>	<i>f/2.48</i>	<i>f/3.25</i>	58.1
<i>f/4</i>	<i>f/3.92</i>	<i>f/6.2</i>	40
<i>f/4.5</i>	<i>f/4.78</i>	<i>f/5.94</i>	63.5
<i>f/11</i>	<i>f/11.5</i>	<i>f/13.4</i>	67.6

The values given in the third and fourth columns of the above table are those found when using non-colour-sensitive material ; as much of the loss by absorption occurs in the ultra-violet, the losses are less when using colour-sensitive material in conjunction with a yellow filter that in any case would absorb ultra-violet light. (See also REFLECTION IN LENSES.)

Recent research has shown the possibility of coating the surfaces of the glasses with evaporated fluorite, which has the effect of reducing the reflection very greatly. This not only increases the speed of the lens towards its theoretical maximum value, but—even more important—greatly reduces the amount of stray light finding its way into the shadows of the image. The result is a very noticeable improvement in quality. For fuller details see C. H. Cartwright, *Treatment of Camera Lenses with Low Reflecting Films* (J.Opt.Soc. of America, 30, March, 1940, p. 110). See also COATED LENSES.

**Lumen.** Rate of flow of light energy. If a standard candle were placed at the centre of a sphere of radius one metre, the total light-power falling on the interior of the sphere would be one candle-power, but the light-power *per square metre* would be a most inconvenient fraction of this. As it is light per square metre that is most often needed in practical work, the light-power per square metre in the sphere above described is christened the *lumen*, and so the fraction is neatly avoided. The lumen is a smaller unit than the candle-power ; one candle-power equals  $4\pi$  (or 12.56) lumens. (See also CANDLE-POWER and STANDARD CANDLE. Also LUX.)

**Lumen-Second.** A measure of a total amount of light energy. It is the amount of light energy radiated by a source of power one lumen (about one-twelfth of a candle-power) in a period of one second. (See also LUMEN, CANDLE-POWER, STANDARD CANDLE. Also LUX.)

**Luminosity.** A term used to indicate the amount of light emitted from unit area of a source of light, or reflected from

## Luminosity

unit area of an illuminated object. The following table (from Clerc's *Photography*) gives typical values for the relative luminosities, or brightnesses, of the various parts of different subjects.

<i>Subject.</i>	<i>Range of extreme luminosity.</i>
Interior, with window showing sunlit landscape . . . . .	1,000 to 1
Portrait, artificial light, white clothes . . . . .	100 to 1
Landscape with white sunlit area and dense foreground shadows . . . . .	60 to 1
Lampblack on white paper . . . . .	20 to 1
Landscape in diffused light, dark foreground . . . . .	15 to 1
Interior, no windows or reflections in field of view . . . . .	10 to 1
Landscape in misty weather . . . . .	2 to 1

Blacks are less black, and whites less white, than is usually realised. The whitest substances known reflect but 88 per cent. of the incident light; white paper reflects only some 70 per cent. Ordinary black paper may reflect up to 10 per cent. of the incident light, while an average "black" object reflects perhaps 4 per cent. A sunlit black object may reflect more light than a white one in the shade; in a photograph, the latter would accordingly come out darker than the former.

The range of luminosities available for photographic reproduction is considerably less than that of the average subject. In a black-tone matt print the maximum available range is of the order of 20 to 1, but is greater (up to 50 to 1) in a glossy print. With a P.O.P. print, gold-toned and glazed, the range obtainable is reputed to be as high as 100 to 1. The increase of range as gloss increases supplies the reason for the practice of "doping" matt prints, and for the popularity of those varieties of printing paper which, though not actually glossy, have a surface with a distinct sheen.

In a transparency the range of tones is much less limited, and may often exceed 200 to 1. As might be expected from this high figure, a well-made transparency or lantern slide, viewed either in the hand or by projection, is capable of giving a far more convincing representation of the original subject, especially if this embraced a wide range of contrast, than can ever be achieved by a print on paper.

**Lux.** Unit of illumination, or of the light per unit area falling on a surface. If the amount of light falling on a surface is one lumen (*q.v.*) per square metre, the illumination on the surface in question is one lux. As this is the illumination on a surface placed at one metre from a standard candle, the term *candle-metre*, or sometimes *metre-candle*, is often used in place of "lux." The two are synonymous. The lux is sometimes also used as a unit of brightness. (See LAMBERT.)

See also LUMEN, STANDARD CANDLE, CANDLE-POWER. Also ELECTRIC LIGHT.

**Lux-Second.** Unit of exposure. See CANDLE-METRE-SECOND.

**Lunar Caustic.** See SILVER NITRATE.

## — M —

**Mackie Line.** A fault due to insufficient agitation of the solution while developing a film. Where a dense highlight is being developed, the developer becomes exhausted and loaded with reaction products that slow development; these diffuse over the edge of the highlight and retard development all round its boundaries. In the print, therefore, the highlight is surrounded by a dark edge known as the Mackie line.

**Macro-photographs.** Term applied to photographs of small objects reproduced at or about natural size. Macro-photography occupies a position intermediate between ordinary photography, in which objects are much reduced, and photo-micrography, in which objects are shown greatly enlarged.

**Magic-lantern.** See PROJECTOR; also CONDENSER.

**Magic Pictures.** These can be prepared by a process invented by Sir John Herschel. A print on albumenised paper is fixed without toning, and washed. Immerse the print in a saturated solution of mercuric chloride until the image is thoroughly bleached and disappears, wash and dry. To make the invisible image appear, place over it a wetted sheet of blotting paper which has been previously soaked in a saturated solution of hypo, and press the hand upon it, when the image will appear with more than its original vigour. (See also SYMPATHETIC PHOTOGRAPHS.)

**Magilp or Megilp.** An artist's material, made by mixing linseed oil with mastic varnish. It is used for thinning oil colours and for glazing delicate tints on finished oil-paintings. Megilp is also used as a medium in the oil and bromoil processes (*q.v.*), and may be employed to increase the brilliancy of matt-surface prints. In the latter case it is simply rubbed on to the surface of the dry and finished print, which is then polished by the application of a dry soft rag. Bromide prints which are strong in tone and have been sulphide toned are greatly enhanced in appearance by being given a slight gloss with megilp.

**Magnalium.** An alloy of magnesium 15 to 20 parts and aluminium 100 parts. It is largely used in the construction of lens and shutter mounts and camera bodies. It is lighter than aluminium, but much harder, and withstands atmospheric conditions better.

**Magnesium** (Fr., *Magnésium*; Ital., *Magnesio*; Ger., *Magnesium*).  $Mg = 24$ . Occurs in large quantities as dolomite or mountain limestone—an impure carbonate. The metal is silvery white in colour, and is met with commercially in the form of wire, ribbon, and powder. It is used in photography as an illuminant, as the metal ignites at a comparatively low temperature, giving an extremely actinic and brilliant light.

*Magnesium Powder, to Test.*—The smoke in flashpowder depends mainly upon the impurities (largely oil) in the magnesium powder. To test a sample of magnesium, rub it between the fingers to see that it is in very fine powder, not gritty; then pour a few grains on a piece of white paper, and rub them around with the fingertip in a space about the size of a shilling. After rubbing for a little time, if the magnesium be perfectly pure, it will all shake free from the paper when the latter is tapped with its edge on a table. If a very dirty mark be left, the magnesium will prove smoky. Probably no commercial sample of magnesium powder is perfectly free from this defect, but different samples vary; and photographers who use large quantities can have pure magnesium prepared by paying a special price.

*Weights of Magnesium Ribbon* ( $\frac{1}{2}$  in. wide).—5 ins. = 1 gr.; 8 ins. = 0.1 gm.; 80 ins. = 1 gm. See instructions for using magnesium under the heading FLASHPOWDER.

Magnesium has been suggested as a means of precipitating silver from old fixing baths. (See RESIDUES.)

**Magnification.** In photography, generally used to mean ratio of size of enlarged image to that of the negative. Magnification is measured in diameters; that is, by the linear ratio. An enlargement of two diameters is twice as long as the negative; it is therefore also twice as wide, and has four times the area. A whole-plate print from a quarter-plate negative is enlarged two diameters.

The magnification required to obtain a  $12 \times 10$  print from a  $3\frac{1}{4} \times 2\frac{1}{4}$  negative is less simply stated, for paper and negative are of different shapes, the former being squarer. If the whole negative has to be printed, its length will have to be brought up to the length of the paper, for which a magnification of  $\frac{12}{3\frac{1}{4}}$  or 3.7 diameters is needed. This brings the width of the negative to  $3.7 \times 2\frac{1}{4}$  or 8.3 ins., which does not fill the full width of the paper. If it is required to make the print of full  $12 \times 10$



## Magnification

size, the width of the negative will have to be brought up to the width of the paper; magnification needed therefore is  $\frac{10}{2\frac{1}{2}} = 4.45$  diameters. The full length of the projected image will then be  $4.45 \times 3\frac{1}{2} = 14.4$  ins., which cannot all be included on the paper.

The table below gives the two figures for magnification corresponding to each of a number of combinations of negative

**MAGNIFICATION IN DIAMETERS.**

Size of Negative.	SIZE OF PRINTING PAPER (INCHES).									
	$2\frac{1}{2} \times 2\frac{1}{2}$	$4\frac{1}{2} \times 3\frac{1}{2}$	$5 \times 4$	$5\frac{1}{2} \times 3\frac{1}{2}$ (P.O.)	$6\frac{1}{2} \times 4\frac{1}{2}$	$8\frac{1}{2} \times 6\frac{1}{2}$	$10 \times 8$	$12 \times 10$	$15 \times 12$	$20 \times 16$
$18 \times 24$ mm. ..	3.53 3.71	4.50 4.60	5.29 5.63	4.95 5.84	6.66 6.88	9.00 9.15	10.6 11.3	12.7 14.1	15.9 16.9	21.2 22.6
$24 \times 24$ mm. ..	2.65 3.71	3.44 4.50	4.23 5.29	3.71 5.84	5.00 6.88	6.88 9.00	8.45 10.6	10.6 12.7	12.7 15.9	16.9 21.2
$24 \times 36$ mm. ..	2.47 2.65	3.00 3.44	3.53 4.23	3.71 3.89	4.59 5.00	6.00 6.88	7.05 8.45	8.46 10.6	10.6 12.7	14.1 16.9
$3 \times 4$ cm. (Hals V.P.) ..	2.12 2.22	2.70 2.75	3.18 3.38	2.97 3.50	4.00 4.13	5.40 5.50	6.35 6.77	7.63 8.47	9.54 10.2	12.7 13.5
$4 \times 4$ cm. ..	1.59 2.22	2.06 2.70	2.54 3.18	2.22 3.50	3.00 4.13	4.13 5.40	5.08 6.35	6.35 7.63	7.63 9.54	10.1 12.7
$4.5 \times 6$ cm. (16 cm 120) ..	1.41 1.48	1.50 1.83	2.12 2.25	1.98 2.34	2.67 2.75	3.60 3.66	4.23 4.51	5.09 5.65	6.35 6.79	8.47 9.05
$4 \times 6.5$ cm. (V.P.) ..	1.37 1.59	1.66 2.06	1.95 2.54	2.16 2.22	2.54 3.00	3.22 4.13	3.91 5.08	4.70 6.35	5.85 7.63	7.81 10.1
$6 \times 6$ cm. ..	1.06 1.48	1.33 1.80	1.69 2.12	1.48 2.34	2.00 2.75	2.75 3.60	3.39 4.23	4.23 5.09	5.09 6.35	6.77 8.47
$2\frac{1}{2} \times 2\frac{1}{2}$ in. ..	1.08 1.11	1.21 1.44	1.54 1.78	1.56 1.70	2.00 2.10	2.62 2.89	3.08 3.55	3.70 4.45	4.61 5.35	6.15 7.10
$3\frac{1}{2} \times 2\frac{1}{2}$ in. ..	1.00 1.60	1.21 1.20	1.43 1.60	1.40 1.57	1.85 1.90	2.43 2.60	2.86 3.20	3.43 4.00	4.29 4.80	5.71 6.40
$4\frac{1}{2} \times 3\frac{1}{2}$ in. ..	0.77 0.82	1.00 1.00	1.18 1.23	1.08 1.29	1.46 1.53	2.00 2.00	2.35 2.46	2.82 3.08	3.53 3.69	4.70 4.92

and paper sizes. In every case the smaller figure is that for printing the whole negative, and the larger for filling the full area of the paper. Where the two are the same, negative and paper are of the same shape.

More generally, the term magnification means ratio of the size of the image to that of the object. In most photographic work, the image is smaller than the object; the magnification is then a fraction. If an object 50 ins., long is reproduced on the film as 1 in., long, the magnification is  $1/50$ . This is often expressed by saying that the reduction is 50 times, or 50 to 1. See LENS FORMULÆ, also CONJUGATE FOCI, ENLARGING, and COPYING.

**Magnifier.** Term sometimes used for supplementary lens (*q.v.*). A focusing magnifier is a lens used for examining the image on the focusing screen for more precise focusing.

**Marginal Cut-off (of Light).** See **WIDE-ANGLE**.

**Marine Glue.** For repairing the leather work of cameras nothing is better than marine glue, which is also useful in many other ways for repairing wood, etc. It is made thus:—

Indiarubber in fine shreds	. 60 grs. (7 gms.)
Coal-tar naphtha	. 1½ oz. (75 c.c.)

Digest with heat and frequent stirring until dissolved, and then add

Shellac in powder	. 2½ ozs. (125 gms.)
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After adding the shellac, heat and stirring must be continued until the whole is quite fluid, then pour it out on to a cold slab to set. When required for use it should be melted at a temperature not exceeding 250° F., or it is liable to lose its strength. It may be applied with a bristle brush, and should be used as thinly as possible. (See also **MENDING**.)

**Mariotype.** A method of carbon printing introduced by M. Marion in 1873. Paper is sensitised with a bichromate solution, and after exposure under a negative a sheet of wet bichromated pigment tissue is laid on and pressed in contact. The faint yellow-brown image slowly spreads to the pigment tissue and makes this latter locally insoluble, so that after the original print and the carbon tissue have been in contact for some hours, an image like that of an ordinary carbon print may be developed. In a later improved form this process was known as Ozotype, from which in turn Ozobrome, and finally the modern Carbro process, developed. (See entries under these three names.)

**Masking.** Term used to indicate the blocking out of part (usually the edges) of a photographic image. Masking may be used simply to provide a white edge to a print or enlargement, or, as in a lantern slide, to limit the picture-area to part only of the total available area. (See **MASKING FRAME**, and **MASKS AND DISCS**. See also *Shading and Double Printing*, under **ENLARGING**.)

**Masking Frame.** An accessory used with vertical enlargers to hold the paper flat and provide a white border. The simplest type consists of a frame to take the paper, and a

rectangular mask of fixed size hinged to it. In the adjustable, or universal, frame a baseboard is provided, and two sides of the mask are moveable so that any size or shape of opening can be produced. The frame as a whole is hinged, and adjustable stops against which the edge of the paper is located are provided below the two fixed sides of the mask. A number of prints identically masked can be made rapidly and readily with one of these frames. (See ENLARGING.)

**Masks and Discs.** Pieces of opaque paper used in photographic printing, usually with printing-out paper. In the opaque paper shaped openings are cut; and the piece cut out is termed the disc, the margin being called the mask. The mask is placed between the negative and the paper, when it is obvious a print will result of the form given by the opening of the mask, and the margin where covered by the mask will be white. Where a black or grey surround to the picture is desired, the disc may be placed over the centre of the exposed print and the borders then exposed so as to give the required tint. If, during this supplementary exposure, the disc is surrounded by a second mask similar in shape to the first, but with a larger aperture, the effect of a black line or band round the picture will be obtained. It is evident that a similar, but more elaborate procedure will make it possible to produce two or more borders in greys of different depths.

**Mastic, or Mastich.** A resinous exudation from the stems of *Pistacia lentiscus*, grown in the island of Scio. It is usually met with in the form of whitish or yellowish-white drops or tears, about the size of small peas. Insoluble in water; almost entirely soluble in alcohol, ether, chloroform, oil of turpentine, and benzene. It is used for preparing certain varnishes (*q.v.*)

**Matt Surface.** A term applied to all dull-surfaced prints as distinguished from those with a glossy or glazed surface.

**Matt Varnish.** See VARNISH.

**Mealiness (of Prints).** A peculiar mottled-grey appearance that occasionally disfigures a print. Generally it only appears, or is most marked, at the edge of the paper, and it is normally due to deterioration of the paper by age or improper storage. If the paper has not deteriorated too far, mealiness can be reduced or eliminated by adding an anti-foggant ("developer improver") to the developer and developing the paper for the

minimum time necessary to give a good black, adjusting the exposure to suit this treatment. In a bad case, the paper must be treated as fogged. (See *Restoring Old Paper*, under BROMIDE PAPER ; also FOGGED MATERIAL, TO RECOVER.)

**Measure.** A vessel, usually of glass, graduated in fluid ounces or cubic centimetres, for the measurement of volumes of water or solutions. Small measures are usually conical in shape, but those graduated for maximum volumes over 2 ozs. or 50 c.c. are generally shaped more or less like a tumbler. All have lips for pouring. A *measuring cylinder* is a tall, narrow measure with straight sides.

**Measures.** See WEIGHTS AND MEASURES.

**Mending Broken Dishes and Measures, etc.** A cement for mending broken dishes and measures or any glass or porcelain ware, can be made as follows :—

Litharge (finely powdered)	.	.	.	3 parts
Fine white sand	.	.	.	3 "
Plaster of Paris	.	.	.	3 "
Resin (powdered)	.	.	.	1 part

After mixing these thoroughly into a paste with linseed oil, to which a little dryer has been added, it is allowed to stand for about four hours. It must then be used within the following four hours or before it has a chance to become set. The broken edges should be quite clean and free from grease, and after the application of a *thin* coating of the cement the parts should be held together with string until set. The broken parts will then be united so firmly that they will break in a new place before the cement will allow the mended portions to separate where originally cracked.

(For a method of mending leather or wood, see MARINE GLUE.)

**Meniscus.** See LENS.

**Mercuric Chloride** (Fr., *Bichlorure de mercure* ; Ital., *Bicoloruro di mercurio* ; Ger., *Quecksilberchlorid*, *Mercurichlorid*, *Sublimat*).  $\text{HgCl}_2 = 271$ . Synonyms : Perchloride of Mercury, Bichloride of Mercury, Corrosive Sublimate, Sublimate, Muriate of Quicksilver. It is prepared commercially by sublimation from a mixture of mercuric sulphate and common salt. It is usually met with in commerce in extremely heavy colourless crystalline masses or as a white powder. Specific

gravity : 5.43. Solubility : 1 in 19 of cold, 1 in 3 of hot water, 1 in 5 of rectified spirit, 1 in 6 of ether. It sublimes without decomposition, and melts at  $530^{\circ}$  F. It is used for intensification (*q.v.*). Its solution in water is liable to decomposition ; but any soluble chloride tends to prevent this, and nearly all chlorides increase its solubility in cold water, a compound salt being formed. It is a powerful poison, 3 grs. (200 mgm.) being a fatal dose. The antidote is albumen, or white of egg, with which it forms an insoluble compound, followed by emetics. As the salt is readily absorbed by the skin, it is advisable to exercise care. For a convenient method of preparing a solution of mercuric chloride, see MERCUROUS CHLORIDE.

**Mercuric Iodide.** (Fr., *Bi-iodure de mercure* ; Ital. *Bi-ioduro di mercurio* ; Ger. *Quecksilberjodid*, *Mercurijodid*.)  $\text{Hg I}_2 = 454.5$ . Synonyms : Periodide of Mercury, Bi-iodide of Mercury. Heavy red amorphous powder, practically insoluble in water. Dissolves readily in solutions of iodides, sulphites, or thiosulphates (*hypo*). Poisonous ; its properties in this respect are practically as mercuric chloride (*q.v.*). Used as a one-solution intensifier for negatives, having the useful property of intensifying the shadows more than the highlights. (See INTENSIFICATION.)

**Mercurous Chloride.**  $\text{HgCl} = 236$ . Synonym, Calomel. White powder, insoluble in water and other solvents, going dark on exposure to light. Can readily be converted into mercuric chloride, which, owing to the Poisons Act, is much less readily purchased. If two parts of mercurous chloride are digested on a water bath—*e.g.* in a jam-jar set in a saucepan—with one part of concentrated hydrochloric acid diluted with 24 parts of water, 2.3 parts of mercuric chloride are present in the solution when all has dissolved. Excess acid can be neutralised with ammonia.

**Mercury** (Fr., *Mercury* ; Ital., *Mercurio* ; Ger., *Quecksilber*).  $\text{Hg} = 200$ . Synonym, Quicksilver. Occurs native, but is chiefly obtained by treating the ore cinnabar, an impure sulphide. At ordinary temperatures mercury is a brilliant silvery-white liquid metal, becoming solid at  $-40^{\circ}$  F. Specific gravity 13.5. As the vapour of mercury is poisonous if much is inhaled, particular care should be taken that any bottle containing it is really well stoppered. Mercury was used to develop the image on a Daguerreotype plate, but is now of photographic interest only for hypersensitising (*q.v.*).

**Mercury Vapour Lamp.** A lamp containing mercury vapour which is rendered incandescent by the passage of an electric current. The light given by the lamp, which takes the form of sealed glass tubes either singly or in series, is dazzling blue-white in appearance and is lacking in red rays. For use in the studio, this may, however, be corrected by the presence of a few ordinary electric lamps in red globes. The mercury vapour lamp is admirably adapted for artificial light printing, enlarging and portrait work.

**Meritol.** Combination of paraphenylene diamine and pyrocatechin in molecular proportions, patented by Johnson & Sons Ltd. Formula  $C_6H_4(OH)_2 : C_6H_4(NH_2)_2 = 2:18$ . Fine white or light grey crystals, turning very dark through exposure to air. Fine-grain developing agent of higher activity than paraphenylene diamine. Although the solid keeps well only if air is totally excluded, the normal developers containing it can be stored for prolonged periods. These developers are often quite deep red in colour, but develop normally unless the colour is very deep indeed. Solubility in 10 per cent. sulphite solution, about 5 per cent. Meritol is very widely used for fine-grain development, usually with the addition of metol, which reduces the need for extra exposure without noticeably coarsening the grain, and greatly improves the exhaustion characteristics of the solution. It is the developing agent in the widely-used Meritol-caustic two-bath developer. See FINE GRAIN DEVELOPMENT.

**Methylated Spirit.** See ALCOHOL, METHYLATED.

**Metol.** Methyl-*p*-aminophenol  $(CH_3NH)C_6H_4OH = 123$ . Synonyms: Elon, Monol, Rhodol, Scalol. Known in France as *Génol*. Developing agent of high activity, usually sold in the form of the sulphate (MW = 172). Colourless crystalline needles, soluble in water to the extent of about 5 per cent. at room temperature, and rather less soluble in solutions of sodium sulphite, or carbonate, which liberate the sparingly soluble free base. Sodium sulphite will sometimes precipitate metoquinone (*q.v.*) when hydroquinone is also present. Insoluble in ether. Will develop slowly in solution with sulphite only (see FINE-GRAIN DEVELOPMENT) but is usually used with an alkaline carbonate. With caustic alkalies is very prone to give chemical fog. Metol is used to some extent by itself, but finds its chief application in mixed developers of all kinds. The metol-hydroquinone (M-Q) developer (see DEVELOPMENT)

is probably more widely used than any other, and metol is very commonly added to fine-grain developers in an endeavour to retain the maximum speed of the emulsion. Metol attacks the skin of some persons, causing unpleasant sores. (See SKIN.) This is believed not usually to be due to the metol itself, but to traces of dimethylparaphenylenediamine present as an impurity.

**Metoquinone.** Synonym; Quinomet. Combination of hydroquinone and metol (base) containing two molecules of the latter to one of the former. Formula  $C_6H_4(OH)_2 \cdot 2(OH)C_6H_4(NH_2)CH_3 = 356$ . Developing agent of moderate activity, soluble to the extent of 1 per cent. in cold water. A Lumière product, chiefly used in connection with Autochrome colour plates and Lumicolor films. (See COLOUR PHOTOGRAPHY.)

**Metric System.** The system of weights and measures universally used on the continent of Europe. It was established by the revolutionary administration in France towards the end of the eighteenth century, the basis of the whole system being the metre. This was intended to be a ten-millionth part of a meridian circle, but the accuracy of measurement available at the time was not high, and the standard must now be regarded as an arbitrary one.

In the metric system the metre is the sole unit of length, even the longest and shortest distances being expressed in terms of it by decimal multiplication and subdivision. A kilometre is 1,000 metres (roughly two-thirds of a mile) and a millimetre is  $\frac{1}{1000}$  metre or roughly  $\frac{1}{25}$  in.

The measures of volume and weight are closely linked to the metre; the litre is practically a cubic decimetre (decimetre =  $\frac{1}{10}$  metre) and the gram is the weight of a cubic centimetre of pure water. These again give rise to multiple and submultiple units by decimal multiplication and division—e.g. kilogram = 1,000 gms., milligram =  $\frac{1}{1000}$  gm., millilitre =  $\frac{1}{1000}$  litre, etc., etc.

Once the unfamiliarity of the units has been got over, the metric system is far easier to use than the quite irrational English system of weights and measures. For numerical equivalents between British and metric units, see WEIGHTS AND MEASURES.

**Micro-.** Prefix used in the metric system (*q.v.*) to signify "one-millionth of." For example, a micro-second is one-millionth part of a second.

**Microfilm Work.** See COPYING.

**Micron.** A millionth part of a metre, or a thousandth part of a millimetre. Equal to about one twenty-five-thousandth part of an inch.

**Micro-Photography.** The reproduction of photographs on a very minute scale. The grainless structure of a collodion transparency lends itself particularly well to this work. (For Photomicrography, see article under that head.)

**Milli-.** Prefix used in the metric system (*q.v.*) to signify "one-thousandth of."

**Millilitre.** A statutory measure of capacity equal to one-thousandth of a litre. For all photographic purposes it may be regarded as identical with the cubic centimetre. (See CUBIC CENTIMETRE; also WEIGHTS AND MEASURES.)

**Millimicron.** A thousandth part of a micron (*q.v.*), or a millionth of a millimetre. Often used in expressing wavelengths of light. One millimicron equals ten Angstrom Units (*q.v.*).

**Miniature Cameras.** A miniature camera is officially defined by the Royal Photographic Society as one that is built for negatives not greater in area than 6 square inches. The largest standard size included in this definition is  $2\frac{1}{4} \times 2\frac{1}{4}$  ins. ( $6 \times 6$  cms.), and the standard V.P. (vest-pocket) sizes ( $4.5 \times 6$  cms. for plates;  $4 \times 6.5$  cms. for films) are therefore now classed as "miniature."

In the usage of many people, however, the term "miniature camera" is restricted to those taking photographs smaller than V.P. size, the smallest that was in general use before the introduction of the Leica camera in 1925. This camera, designed by Oscar Barnack, uses standard 35-mm. cinematograph film, each picture being of size  $24 \times 36$  mm. and extending over the space occupied on the film by two of the  $18 \times 24$  mm. frames used in cinematograph work.

The Leica, though by no means the first camera to make small pictures, was undoubtedly the camera which popularised miniature photography. At first its progress was slow, partly on account of the imperfections of the films available at the time, and partly on account of the natural tendency of experienced photographers to refuse to believe that so small a negative could produce really satisfactory large-scale enlargements. Improvements in films, particularly in the direction



## Miniature Cameras

of finer grain, combined with the ever-growing and ever-improving output of the new school of miniature-camera users, led by about 1930, or soon after, to the acceptance of the Leica as a serious instrument.

Since that date the number of miniature cameras on the market has steadily increased. Many of these instruments again use 35-mm. cine film for negatives  $24 \times 36$  mm. in size, but others have pressed ordinary roll film into service. One of the earliest cameras for real miniature pictures on roll film was the Kolibri of Zeiss Ikon, which was the first to make 16 exposures, each  $3 \times 4$  cms. in size, on an 8-exposure V.P. film. This size, though waning a little in popularity at the time of writing, is still very widely used for the less elaborate cameras. For both this and the slightly smaller  $24 \times 36$ -mm. size, a lens of focal length 5 cms. (2 ins.) is regarded as standard, so that the difference between the two is in angle of view and not in size of image.

Of the larger miniature sizes, one that has recently become very popular is the old "V.P. plate" size,  $4.5 \times 6$  cms. Nowadays this is obtained by making 16 exposures on an 8-exposure spool of  $3\frac{1}{4} \times 2\frac{1}{4}$  film. Owing to the fact that this is sold at practically the same price as the 8-exposure V.P. spool, this new size is slowly but surely ousting the standard V.P. film camera taking pictures  $4 \times 6.5$  cms., as the latter, exposure for exposure, costs almost twice as much for negative material. The "sixteen-on" cameras, as they are familiarly called, are almost all of the standard self-erecting type with front-cell focusing.

Square pictures  $6 \times 6$  cms. in size, though now becoming popular in connection with ordinary folding cameras, were brought into favour by the Rolleiflex, a twin-lens reflex making 12 exposures on a  $3\frac{1}{4} \times 2\frac{1}{4}$  spool. The square shape was here necessitated by the extreme inconvenience of using a reflex turned on its side, combined with the difficulty of designing a practical roll-film reflex with revolving back. Following the Rolleiflex, there are now a number of twin-lens reflexes for pictures  $6 \times 6$  cms., as well as a few single-lens instruments. The fact that the ordinary camera is much more convenient to handle horizontally than vertically is rapidly leading to the wider adoption of this size for non-reflex instruments.

The reasons for the rapid extension of miniature work are both psychological and technical. The ordinary man, out with his friends, does not wish to take a camera unless it can be unobtrusive to carry and rapid to use. In both these

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directions the miniature satisfies, and may be used without interference with the convenience of non-photographic members of the party. In addition, the small size of most miniature cameras allows them to be carried more or less permanently in the pocket, ready to deal with any unexpected subject that may present itself.

On the technical side, there are certain advantages inherent in the small size of picture, and the chief of these is speed. On a quarter-plate camera, a lens working at  $f/2$  would be extremely cumbersome, fabulously expensive, and would give so small a depth of focus that it could be used at full aperture only on rare occasions. A cine-film miniature fitted with an  $f/2$  lens can still be slipped into the pocket and while expensive, the price is not altogether prohibitive. Most important of all, the depth of focus is great enough to allow the full aperture of the lens to be used for most ordinary subjects without difficulty: it is about the same as that of an  $f/5.6$  lens on a quarter-plate camera. Fast work in a really bad light, or by artificial light, is therefore only practicable with a miniature camera, while in a good light, when smaller stops may be used, depth of focus is so great that focusing difficulties are practically eliminated.

Certain other features, though not necessarily connected with the small size, have become associated with miniature work, and of these the most outstanding is the range-finder. From its earliest days, the Leica cine-film miniature has included a range-finder to make focusing accurate. Up till 1932 the range-finder was a separate instrument clipped to the camera, but in that year there was introduced the Model II Leica in which the range-finder movement was mechanically coupled to the focusing mount of the lens, so that the operation which caused the overlapping images in the range-finder to fuse into one simultaneously focused the lens. Though no more accurate than the separate range-finder, the "coupled range-finder" offers so evident an increase in speed and convenience that it has now been adopted on a number of cameras, most of which fall into the category of miniatures.

Besides the coupled range-finder there are some other movements chiefly associated with the miniature. (The camera on which each was first introduced is shown in brackets, but in almost every case many other cameras have followed suit.) These movements include the automatic advance of the film by the same action that sets the focal-plane shutter (Leica), the production of special mounts allowing lenses of focal lengths

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different from the normal still to be used in conjunction with the built-in range-finder (Leica), the combined range-finder and view-finder (Contax) and the mechanism that blocks the release of a diaphragm shutter until the film has been wound on (Korelle-K). In one camera (Rolleiflex) the latter mechanism, now common among miniatures and spreading even to larger instruments, has been elaborated into a system by which a single movement of a lever advances the film and resets the shutter, while in another (Robot) this is done automatically by a clockwork motor brought into action by merely removing the finger from the shutter release after an exposure has been made. Interchangeable magazine backs (Ektra) give the cine-film miniature a versatility in negative material previously restricted to plate cameras.

*Negative Material.*—In the less elaborate cameras making either 16 exposures  $3 \times 4$  cms. on a V.P. spool or 16 exposures  $4.5 \times 6$  cms. on a  $3\frac{1}{4} \times 2\frac{1}{4}$  spool, the advance of the film is controlled by providing two red windows for viewing the printed numbers on the backing paper. These are so spaced that by bringing each of the eight numbers in turn first to one window and then to the other the required 16 frames are successively brought into position. More recently the  $3\frac{1}{4} \times 2\frac{1}{4}$  films of leading makers have had additional numbering enabling either 16 exposures  $4.5 \times 6$  cms. or 12 exposures  $6 \times 6$  cms. to be made by means of a single window, and cameras taking advantage of this are now available. At the time of writing the extra numbering has not yet appeared on V.P. films.

Cine-film miniatures have in most cases followed the Leica in adopting a 36-exposure length (64 ins.) as standard, though one camera (Karat) uses a 12-exposure length. The film is usually sold in a daylight loading non-reloadable cartridge ready to drop into the camera, and into which it is rewound after exposure. Special self-opening cassettes for one or two cameras (Leica, Contax) can be loaded either from uncut film or with the ready-trimmed 36-exposure "refills" sold for the purpose, while reloadable cassettes to fit any standard cine-film camera can also be bought. For the Contax the "Contax spool" is also available; this consists of a length of film with a long "trailer" of perforated paper attached to each end. It has the advantage that the protection afforded by the paper makes rewinding into the original container unnecessary.

A few cine-film miniatures, including the Robot and the Tenax, have adopted a square picture size  $24 \times 24$  mm.; with

these a standard 6.4-inch length of film gives upwards of fifty exposures.

Other cameras (Bantam, Super-Eljy, Ensign Midget) use special spools of 6 or 8 exposures. Although this may restrict the user to one make, or even one type, of film, it offers the very real advantage of a considerable saving in bulk, as the special spools are in general very small.

See also CAMERA.

**Minim.** See WEIGHTS AND MEASURES.

**Mirror, Reversing.** A silvered mirror with the metal film outwards, placed in front of the lens when laterally reversed negatives are wanted. (See next article; also REVERSED NEGATIVES.)

**Mirror, Silvering.** To silver a mirror, prepare the following:—

A. Silver nitrate	.	.	.	60 gr.	7 gms.
water (distilled)	.	.	.	4 oz.	200 c.c.

To this add 0.880 ammonia drop by drop, and with constant stirring, till the solution turns brown. Continue adding the ammonia till the solution is only slightly milky. Do not add too much ammonia.

B. Formalin (40% formaldehyde)	8 to 10 drops
Water (distilled)	4 ozs. : 110 c.c.
Store solution B for a day or two before use.	

Clean the glass thoroughly, removing the old silver, if necessary, with concentrated nitric acid applied with a swab of cotton-wool. Finally rinse well with distilled water. Then flow or mop the surface with solution A, leaving it on the glass for at least one minute. Mix about one part of A with two parts of B and pour gently over the glass. Deposition of silver will begin a few seconds after the solutions are mixed, and should be complete in two to three minutes.

Tilt the solution off the glass, rinse well with distilled water, and stand on edge to dry. Finally, protect the silvering with varnish or lacquer.

To silver copper or any metal it must first of all be cleansed with dilute acid to free from dirt, etc., and well washed. Then dissolve 60 grs. (7 gms.) of silver nitrate in 1 oz. (50 c.c.) of distilled water; add sufficient liq. ammonia to redissolve the precipitate first formed; add to this solution  $\frac{1}{2}$  drm. (3 c.c.) of caustic potash solution and  $\frac{1}{2}$  drm. (3 c.c.) of glycerine;

apply to the metal; add a few drops of ether; rub with a tuft of cotton-wool; dry before the fire, and polish; repeat as often as desired to brighten it.

**Monckhoven's Intensifier.** See INTENSIFICATION.

**Monocle.** An uncorrected spectacle lens, sometimes used for portraiture and ordinary landscape work where softness of definition is desired. The usual form of lens employed is the periscopic of about  $1\frac{1}{2}$  ins. diameter, and it may be obtained of any focus from about 6 ins. and upwards. (See SPECTACLE LENS; also SUPPLEMENTARY LENS, and LENS.)

**Monocular Vision.** Seeing with one eye only. Monocular vision can judge the direction, but not the distance of an object.

**Monomet.** Hydrochloride of 2-methyl-4-aminophenol,  $(\text{OH})(\text{C}_6\text{H}_3)\text{CH}_3(\text{NH}_2\cdot\text{HCl}) = 159.5$ . Synonym: (hydrochloride of) para-aminocresol. Substitute for metol (*q.v.*) used during the war of 1914-18. Its properties are similar to those of para-aminophenol (*q.v.*).

**Mountain Photography.** See ALPINE PHOTOGRAPHY.

**Mountant.** The substance used to make a photographic print adhere to its mount. It is absolutely necessary that the mountant should be free from acidity, or stains and spots may arise.

The following mountants are suitable for photographs:—

*Dextrine Mountant.*—A very adhesive and cheap paste for mounting photographic prints without cockling, and one which keeps in good condition for an indefinite period, is easily made as follows:—1 lb. (500 gms.) of the best white dextrine is mixed a little at a time with cold water until a smooth, cream-like paste is made. About a drachm (4 c.c.) of oil of cloves, oil of cinnamon, or oil of wintergreen is stirred into the paste, and 10 ozs. (300 c.c.) of cold water added. The mixture is then placed in a clean enamelled saucepan, and gently boiled until quite clear. It should then be poured into a wide-mouthed jar, covered up, and allowed to set in a cool place. It sets into a firm white paste of the consistency of butter. A very little of this can be spread on the back of a print with the finger-tip or a stiff brush. It should be noted that the best white dextrine must be used.

## Mountant

*Starch Mountant.*—Starch in powder 1 oz. (30 gms.): mix into a cream with 1 oz. (30 c.c.) of water, and add to it, constantly stirring, 8½ ozs. (250 c.c.) of boiling water in which 20 grs. (1.35 gms.) of common alum and 5 drops of carbolic acid have been dissolved. The mixture should be now a clear translucent jelly free from lumps; if it is not, it should be gently heated in a dish or pan till it clears, constant stirring being an absolute necessity; then it should be squeezed through fine muslin.

Ordinary household flour makes a more adhesive paste, but is liable to acidity. Both will keep fit for use about a week, after which they should be rejected.

*Gelatine.*—This, if properly made, is convenient and easy of application. The print can be mounted whilst still damp, and it can be shifted about on the mount, or any excess of mountant wiped off, without leaving any trace on the mount, even if highly enamelled. The following is a satisfactory method:—Soft gelatine, 200 grs. (30 gms.); soak in distilled water (6 ozs., or 390 c.c.) for an hour. Dissolve by the aid of a water bath, and add, in small quantities at a time, methylated spirit, 2½ ozs. (165 c.c.), stirring constantly; allow it to set. Should any spirit separate out, the mixture should be remelted, and a little more water added. The product should be a pure milk-white firm jelly. A little carbolic acid may be added if desired. When required for use, melt by the aid of hot water on a water bath.

*Arrowroot Mountant*, or “permanent paste.” Dissolve by the aid of gentle heat

Arrowroot	.	.	.	.	1 part.
Gelatine	.	.	.	.	1 „
Distilled water	.	.	.	.	9 parts.

When cool, add

Methylated spirit	.	.	.	1 part.
Carbolic acid	.	.	.	1 drop per oz. (30 c.c.)

*Gum Solution, or Mucilage.*—Pale-coloured gum arabic in clean lumps, 2 parts; distilled water, 4 parts. Wash the gum by placing it in a half-pint cup or measure; add 5 parts of water; stir briskly round twice or three times, and pour off the water: this carries off any dust or mechanical impurities. Now add the distilled water, and stir frequently at intervals till dissolved. It should be kept in bottles filled as full as

## Mounting

possible, and the addition of a little carbolic or salicylic acid will help to preserve it; for without this it will keep only about ten or fourteen days, and when made with hot water about half that time. Powdered gum arabic should not be used.

### *Indiarubber Solution.*—

Pure masticated rubber . . .	80 grs. (5 gms.)
Chloroform or benzene . . .	8 ozs. (250 c.c.)

Digest till dissolved. Benzene is cheaper than chloroform, but the smell is rather unpleasant.

(For shellac mountant for dry-mounting, see MOUNTING.)

**Mounting** is the operation of causing prints to adhere to some substance, such as card, cloth, wood, or glass, either for ornament or the better protection of the print itself.

For exhibition work it has long been the rule that prints shall be mounted on plain boards or stout papers of white, cream or some other pale and unobtrusive tint. For either mounts or albums such a support is almost invariably sufficient and satisfactory for the purpose. Prints may be trimmed to any desired size and proportions, even though there are recognised standard sizes of mounts for exhibition purposes. A safe position of the print on a mount is such that there are margins of equal width at sides and top, with the bottom margin about half as wide again. Variations within limits are permissible, but any eccentricity in the placing of the print should be avoided as being in bad taste.

Partial attachment, which is only adequate when the print is to be framed or shown under glass, is generally carried out by applying adhesive to the top edge only; by a narrow band round all four edges; or by small patches near the top corners, or perhaps all four. In all these cases a powerful adhesive is required.

For all-over mounting a satisfactory adhesive is a good dextrine paste, well rubbed up and diluted with water as little as possible. If it is thoroughly worked into the back of the print with a stiff brush, so as to leave a thin even coat on the surface, it will hold even a double-weight print perfectly, provided the mounted print is kept under firm pressure till dry.

Any aqueous mountant causes the print to expand more or less, and as it dries it contracts so strongly that it curls and distorts the mount. This can be counteracted by sticking

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down on the back of the mount, immediately behind the print, a piece of paper of the same size and thickness as the print itself. Another method is to paste on the back two narrow strips of paper following the diagonals of the mount.

*Dry mounting* is universally accepted as the most satisfactory procedure. It is carried out by placing between print and mount a thin sheet of unsized paper impregnated with shellac; the shellac is then melted by heat, and when it hardens again on cooling it cements print and mount firmly together. Firm pressure has to be applied to hold print, shellacked paper, and mount closely together during the few seconds taken by the shellac to harden. For quick and easy mounting a special hot press is required; this is an expensive piece of equipment.

Amateurs frequently use an ordinary domestic flat-iron, electrically or otherwise heated, for dry mounting. The dry-mounting tissue, as the shellac paper is called, is attached to the back of the print at one or two points by a touch with a hot iron. (An electric soldering iron, under-run to prevent the temperature rising too high, is ideal for this.) Print and tissue are then trimmed together, laid on the mount, and covered with an uncreased sheet of stout paper or a thin sheet of zinc. The print is then "ironed down" by pressing a heated iron on the metal or paper covering the print until the heat has penetrated to the tissue, when it is shifted to a new place; and so the process is repeated till the whole print has been covered.

The tissue requires to be heated to about  $175^{\circ}\text{F.}$ ; the iron may be heated by keeping it for a few minutes in a saucepan of boiling water. If the tissue adheres to the mount only, the temperature is too high; if to the print only, it is too low. Both print and mount must be bone dry before mounting is attempted.

The tissue may be replaced by the following preparation, brushed hot over the backs of the untrimmed prints.

White shellac . . . . .	2 oz.	(60 gms.)
Borax . . . . .	300 gr.	(20 gms.)
Sodium carbonate . . . . .	60 gr.	(4 gms.)
Water . . . . .	7 oz.	(200 c.c.)

Place the water in a glass jar standing in a saucepan of water. Bring to the boil, dissolve the borax and the carbonate, and boil for five minutes. Powder the shellac and add it slowly, with stirring; then boil for an hour.

The outstanding advantages of dry mounting are that there is no tendency to cockle, and that the shellac insulates the



print from any impurities in the mount, so enhancing permanence.

**Moving Objects, Photography of.** In taking a photograph of a moving object it is normally desired to obtain a sharp image. This involves the use of a high enough shutter-speed to render the movement of the object during the time of exposure imperceptible on the negative, or on any enlargement that may be made from it. It is evident that the more rapidly the object is moving the shorter must be the exposure.

But it is the image, rather than the object itself, with which we are concerned. The image of an object moving across the field of view moves much more rapidly on the film than does the image of an object travelling at the same speed directly towards the lens. In the latter case, the only thing to be considered is the apparent increase of size as the object approaches, and the exposure can be much longer without blur becoming apparent. Directions of movement between these two extremes will call for intermediate shutter speeds.

The size of the image also enters into the matter ; a car that moved 3 ins. during the exposure would look extremely blurred in a photograph taken from so short a distance, or so much enlarged, as to show the driver's face. Yet if the car were shown small enough on the print, as it might be in a street scene where the car was in the background, the blur would pass unnoticed.

In taking this point into consideration we might go into elaborate calculations involving the focal length of the lens and the distance of the object, and work out the shutter speed necessary to reduce the blur on the negative to some predetermined limit. Such calculations are, however, not very helpful in practice, and it is much easier to work out the distance the moving object will travel during the exposure, and, knowing on what scale the object is required to be in the finished print (enlarged or otherwise), to decide whether the blur involved will be enough to matter. If it is found that during the proposed exposure—say  $\frac{1}{100}$  sec.—a car moves a distance equal to the diameter of one of its wheels, the amount of blur will be considerable ; if it only moves by the diameter of the hub-cap, it will be fairly sharp. Expressed thus, the amount of blur to be expected at any chosen shutter-speed is quite easy to visualise.

The following table shows the distance in inches moved in different exposure-times by objects travelling at various speeds.

## Moving Objects

MOVEMENT OF OBJECT, IN INCHES, DURING EXPOSURE.

*Duration of Exposure (sec.).*

Speed of object in m.p.h.	1/50th	1/100th	1/200th	1/500th	1/1000th
1	0.36	0.18	0.09	0.036	0.018
2	0.7	0.36	0.18	0.07	0.036
3	1.1	0.54	0.27	0.11	0.054
5	1.8	0.9	0.45	0.18	0.09
7	2.5	1.25	0.62	0.25	0.125
10	3.6	1.8	0.9	0.36	0.18
15	5.4	2.7	1.3	0.54	0.27
20	7.2	3.6	1.8	0.72	0.36
25	9	4.5	2.2	0.9	0.45
30	10.8	5.5	2.7	1.1	0.55
40	14	7	3.6	1.4	0.7
50	18	9	4.5	1.8	0.9
60	22	11	5.4	2.2	1.1
80	29	14	7.2	2.9	1.4
100	36	18	9	3.6	1.8
150	54	27	13.5	5.4	2.7
200	72	36	18	7.2	3.6
300	108	54	27	10.8	5.4

In using the above figures it is only necessary to consider whether the blur involved by the object movement shown is likely to be objectionable, taking into consideration the scale on which the object is to be shown in the finished print and the direction of its movement. It is convenient to reckon that at 50 m.p.h. an object moves an inch in a thousandth of a second; a mental calculation for other speeds and exposure times can be based on this.

It is to be noted that considering blur in terms of the size of the object itself rules out all need to consider either the focal length of the lens or the distance of the object. These affect the size of the image on the *film*; enlarged up (or reduced down) to a constant size in the finished print, photographs taken with any camera or lens, at any distance, will all show identical blur if the exposure-times were the same.

In photographing athletics and the like, allowance will have to be made for arms and legs that may move at least twice as

## Moving Objects

fast as does the athlete's body as a whole. Reasonably close-up pictures of athletic sports generally require exposures of  $\frac{1}{200}$  to  $\frac{1}{1000}$  sec., depending on the size of the figures and the rapidity of their movement.

In this connection the following table may be of value. Though perhaps more convenient for reference, it should be regarded as secondary in importance, and in accuracy, to the method of determining shutter-speeds already given.

### SHUTTER SPEEDS REQUIRED FOR MOVING OBJECTS.

	25 ft. away.	10 ft. away.
Figures standing, or strolling towards camera	$\frac{1}{50}$	$\frac{1}{100}$
Figures strolling across or walking towards camera	$\frac{1}{100}$	$\frac{1}{250}$
Figures walking across or running towards camera	$\frac{1}{200}$	$\frac{1}{500}$
Figures running across camera	$\frac{1}{500}$	$\frac{1}{1250}$
Cars, 10 m.p.h. towards camera	$\frac{1}{100}$	$\frac{1}{250}$
Cars, 10 m.p.h. across, or 30 m.p.h. towards camera	$\frac{1}{300}$ or faster.	$\frac{1}{750}$ or faster.
For faster cars at any distance	Follow in finder and use highest speed.	
Cyclists, or trotting horses, towards camera	$\frac{1}{150}$	$\frac{1}{500}$
Cyclists, or trotting horses, across camera	$\frac{1}{500}$	$\frac{1}{1250}$
Sporting events: races, jumps, hurdles, etc.	Highest available speed	
Swimmers: bathing scenes with movement	$\frac{1}{75}$	$\frac{1}{200}$
Divers	$\frac{1}{500}$	$\frac{1}{1250}$
Yachts, steamers, etc., at 50 ft. or over		$\frac{1}{100}$
Speed-boats, towards camera at 50 ft. or over		$\frac{1}{150}$
Speed-boats, across camera at 50 ft. or over		$\frac{1}{500}$

Since much depends on whether the object is moving towards or across the lens and on the independent movement of parts (e.g., legs and arms) in objects that do not move as a whole as does a motor car, the figures given in the above table are at best approximate.

The instruction in the above table to "Follow in finder and use highest speed" indicates another line of approach to the photography of fast-moving objects. Where the object moves as a whole, it is theoretically possible to keep the image completely stationary on the film by so swinging the camera as to keep the object always in the same position in the finder. In practice it is difficult to do this with real precision, but it is easy to reduce the image-movement so far that sharp pictures of a racing car at 100 m.p.h. can be taken with exposures of  $\frac{1}{2000}$  to  $\frac{1}{3000}$  second, though shorter exposures may be given if the shutter and the prevailing light permit. Photographs taken in this way show the object sharply, but the background is blurred owing to the movement of the camera. This may or may not be objectionable; often it is of great assistance in suggesting the rapid movement of the object.

(For distortion caused by focal-plane shutters, see SHUTTERS.)

**M.Q.** An abbreviation used for metol-quinol or metol-hydroquinone developer. (See DEVELOPMENT, also METOL and HYDROQUINONE.)

**Multigrade.** An enlarging paper introduced by Ilford, Ltd. coated with a mixture of a soft blue-sensitive emulsion and a hard yellow-sensitive emulsion. By suitable choice of a blue or yellow filter over the printing light or the lens of the enlarger, this paper may be made to give a print of any contrast from very hard to very soft. Alternatively, the exposure may be suitably divided, part being given by blue and part by yellow light, the relative times given through the two filters controlling the contrast.

**Multipliyng Camera.** A camera for making a number of small negatives on one plate. (See REPEATING BACK and POLYPOSE.)

**Muriatic Acid and Muriates.** Muriatic acid is an old name for hydrochloric acid, and chlorides were called muriates.

## — N —

**Narrow Angle.** See ANGLE OF VIEW and WIDE ANGLE.

**Nature Photography.** A very important branch of photography which has accomplished a great deal towards awakening a wider and a more intelligent interest in natural history. Under this heading may be placed the photographing of birds, animals, fishes, insects, plants, and geological subjects.

The subjects to be photographed will largely determine the choice of camera. Where it is to be used in the hand for subjects not likely to wait while a tripod is erected, a reflex or miniature camera is generally preferred, selecting those types which can be fitted with long-focus or telephoto lenses. These enable the photographer to take his stance at a greater distance from the subject, thereby reducing the risk of alarming the animal, bird, or reptile, and reducing also any danger there may be for the operator or his apparatus. The lens used should be of large aperture, thus enabling high shutter speeds to be used for moving creatures, and making it possible also to give snapshot exposures in dark and shaded places. Unless grain is feared, the fastest sensitive material should be chosen for the same reasons.

For the photography of small stationary objects such as flowers, plants, geological formations or specimens, or insects that have been caught and taken home to photograph, a hand-and-stand camera with ample extension is more suitable. A camera of this type is convenient also for bird photography from a hide, or for any work where a tripod can be used and focusing done on some fixed point such as the mouth of a rabbit's burrow or a bird's nest. As such a camera usually has a diaphragm shutter, which have lighter releases than focal-plane shutters, it is specially suited for use with a remote-control release.

The sketch on the next page shows how an effective remote-control release for a shutter may be made by those possessed of suitable metal-working tools. When the electrical circuit to the electro-magnet is closed (by a switch, in series with a battery, attached to the flex wire shown) the magnet attracts the clock-spring downwards, disengaging it from the gramophone needle set into the sliding bar. The spring then pushes the latter across, so pressing the antinous release attached to the shutter.

## Negative

The following hints on bird photography by Oliver G. Pike should be noted :—

When stalking a bird, don't walk straight towards it, but walk in a zigzag fashion, stopping every few steps.

If photographing a bird at a nest, always try to be hidden with the camera.

Never keep a bird off its eggs more than two hours. If it does not return in that time there is something wrong with the photographer's method of hiding.

If it is not possible to hide with the camera, use string, or an electric release for the shutter. When using the former, attach the string to the shutter release with a piece of thin cotton. This will prevent the camera rocking during exposure, for if the string is pulled too hard the cotton breaks.

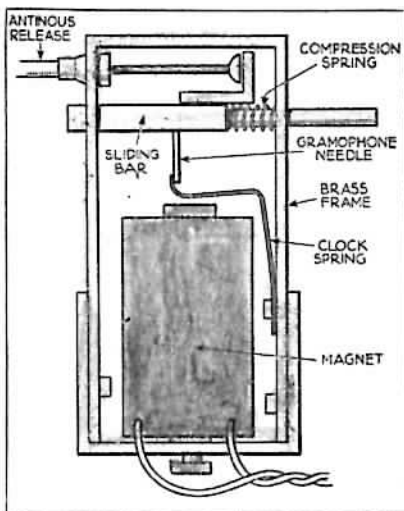
Don't try to make slow exposures with a telephoto lens while holding the camera in the hand. A solid support must in such cases be used.

Remember that it is always better to obtain a small and sharp image of the bird on the plate than a large and badly focused one. It is always better to use backed plates when photographing sea birds.

A very rigid tripod should be used with a large top. It is a good plan to also have a small tripod, 18 ins. high. This is very useful when working in a tent or under shelter.

(See also ZOO PHOTOGRAPHY.)

**Negative** is the term applied to a photographic image in which the lights and shades are reversed. Negatives can be made on sensitised plates, films, or paper, by direct action of



light in the camera, or by printing, in a frame or through an enlarger, from a positive. (See PLATES, FILMS, DEVELOPMENT.)

**Negative Storing.** For plates, paper negative-bags or envelopes are both convenient and compact, and allow of any desired data being written upon them. A complete file is easily made by pasting a contact-print on the front of each bag and writing data on the back. Stored in boxes, or drawers of card-index type, they are both safe and easily located.

Films can be kept in rolls if the enlarger is fitted with a carrier allowing the film to be fed through in a continuous strip. Frequent rolling and unrolling is, however, a prolific source of scratches, and it is safer to keep the negatives in transparent paper envelopes that allow the negatives to be seen without withdrawing them. In the larger sizes one negative per envelope is convenient; in the smaller sizes a strip short enough to be stored flat but long enough to handle in comfort is preferable. Envelopes, separately or in album or wallet form, can be obtained commercially.

**Negatives, Defects and After-treatment of.** Various defects may occur in producing a photographic negative. Some of these are due to chemical and some to physical action. Under the former head may be grouped stains and markings of various kinds, while under the latter may be included finger-marks, scratches, pinholes, etc.

#### DRYING MARKS.

Drying marks will often result from drying different parts of a negative at different rates. They may arise from a drop of water adhering to the film, making this part take much longer than the rest to dry, or from moving a partly-dried film or plate to a warmer or drier atmosphere when it is found to be drying slowly. Drying marks can often be cured by soaking for an hour or more at not less than 65° F., and re-drying. Rehalogenising and redeveloping has also been suggested (see REDEVELOPMENT).

*Spirit-drying Marks.*—Methylated spirit is sometimes used to hasten the drying of a plate negative. Its use is occasionally followed by streaks. These indicate one of three things: either that the spirit contains, in undesirable proportion, some resin or gum soluble in spirit and insoluble in water, or that the plate has not been properly fixed and washed, or that the

## Negatives, Defects and After-treatment of

same lot of spirit has previously been used too often for drying purposes. A plate that is surface-stained by methylated spirit should be re-bathed in new spirit of good quality, and well rubbed with a plug of cotton-wool. A plate dried by this method should *not* be set up on edge to drain and dry, but should be laid flat down at once on a sheet of blotting-paper, and have the surface spirit quickly taken off by another piece of flusless blotting paper.

### STAINS.

*Silver Stains.*—These occur when a negative gets damp while in contact with a printing-out paper, all types of which contain soluble silver salts. The stain should be exposed as little as possible to strong light, which darkens it and makes it harder to remove, and should be treated as soon as noticed.

If it is not large or very marked, it may often be removed by prolonged immersion in a clean, strong, hypo bath, after which the negative is washed and dried as usual.

If, on the other hand, the stain is large and heavy, it should be rubbed away as far as is safe with powdered pumice on the finger-tip or with Baskett's reducer, leaving only the residue to be removed by chemical means.

The following treatment is often effective :—Dissolve in methylated spirit enough iodine to impart to it a pale yellow colour. Immerse the negative in this till the stain begins to turn yellow-grey. Wash the negative, and then rub the stained part with cotton-wool moistened with 1 per cent. solution of potassium cyanide. If the latter is difficult to obtain, use instead a fresh 20 per cent. hypo solution.

*Iridescent Surface-marking and Developer Stains.* (See STAINS.)

*Mercury Intensification Stain.*—The chief causes of this stain are either imperfect fixing, imperfect washing after fixing, or imperfect washing after bleaching. But yellowing may be due to light and time. The following are all recommended :—

1. Re-halogenise, wash well, and re-develop. (See RE-DEVELOPMENT.)
2. Place the negative in a clean hypo fixing bath for half an hour, then wash it thoroughly.
3. Immerse in a weak uranium intensifying bath until the shadows are slightly green. Wash until the greasy appearance is removed. Then bathe in water 60 parts, ammonia 1 part. This will effect a slight reduction. If the yellowing is due to age, bathe in 1 per cent. ammonium sulphide.



## Negatives, Defects and After-treatment of

4. After treatment No. 2, immerse in water 1 oz. (100 c.c.), Schlippe's salt 8 grs. (1.6 gms.), ammonia 10 mins. (2 c.c.). Again wash thoroughly.

5. After treatment No. 2 the negative may be again mercury bleached, washed, and darkened in the usual way.

*Fog.*—Negatives may be defective through being fogged by accidental exposure to light. This is treated under Fog (*q.v.*).

### PHYSICAL DEFECTS.

*Blisters, to Reduce.*—Blisters or frilling round the edges are due to the gelatine absorbing water, swelling, and parting company with the glass plate. After the plate has been thoroughly washed it should be wiped with a tuft of cotton-wool and then methylated spirit applied to the affected parts with the aid of a soft brush until the part has contracted again to normal size. The plate is then allowed to dry in a cool, airy place. (See BLISTERS and FRILLING.)

*Ink-stains on Negatives.*—Ordinary writing ink can generally be removed by bathing the negative in a dilute solution of oxalic acid, or potassium binoxalate or quadroxalate ("salts of lemon," "salts of sorrel"). Aniline ink, such as is in common use with copying pencils, etc., is usually removable by bathing in water slightly acidified with hydrochloric acid. A bisulphite or metabisulphite has also been suggested.

*Oil, Grease, Fat-markings.*—Rub the part stained with a tuft of cotton-wool moistened with benzene or alcohol, and then bathe the plate in methylated spirit.

*Pinholes.*—This name is given to those very small more or less circular clear spots caused by tiny particles of dust clinging to the film and blocking out the light at this part at the moment of exposure. They may also be caused by dust particles finding their way to the film surface after exposure and before development. The remedy is to keep the interior of the camera free from dust.

The usual method of dealing with pinholes is to spot them out with a small quantity of pigment so as to match as nearly as possible the surrounding parts. Ordinary water-colours, *e.g.* lamp-black, will meet the case. If a trace of gum arabic be added to the water, it will be found to aid working. Without the addition of the gum it is sometimes difficult to prevent the colour forming a dark ring round the pinhole spot—if it

## Negatives, Defects and After-treatment of

be at all large—and leaving a clear part in the middle of the spot.

1. *Brush*.—This should be a nicely pointed “No. 1 camel’s-hair.” The beginner’s usual fault is to load the brush with too much pigment and to use it too wet. The brush should be nearly dry, and only the tip charged. The colour placed by one light dab on the spot, and then left.

2. *Mapping-pen*.—A very fine mapping-pen may be used, either with water-colour or Indian ink rubbed up rather stiff with a drop of gum water.

3. *A stout bristle* may be stuck to the end of a wooden pen-holder with a “blob” of sealing-wax. The end of the bristle is cut “skew,” so as to yield an elliptic section. With the tip of this, one may convey from the palette to the film either a small or comparatively large drop of the pigment, according to the angle at which the bristle is used.

When a negative is required for enlarging, it is easier to get rid of pinholes in the shadow portions—where the contrast between the clear pin-hole and surrounding thin part is not very great—by means of a retouching pencil than by brush and colour. The film is prepared in the usual way by rubbing it with a drop of retouching medium and fluffless rag, and then dotting the pinhole with a retouching pencil.

(See also BROKEN NEGATIVES and STRIPPING NEGATIVES.)

## PICTORIAL DEFECTS.

There are few negatives which will not be improved in a pictorial sense by some after-treatment. To intensify a negative locally the uranium intensifier (see INTENSIFICATION) should be used. If desired, the high lights may be reduced by the local application of Farmer’s ferricyanide and hypo reducer. Another method is to coat the back of the negative with coloured varnish, scraping it off with a sharp penknife over those parts we wish to print more deeply.

For large negatives the most effective plan is to affix a piece of tissue paper, or “papier minéral,” to the back of the negative and work on this with pencil or stump. The tissue is best applied by first wetting it and then laying it carefully on the glass side of the negative which has had a thin line of strong adhesive, such as Seccotine, applied round the edges. The paper will dry taut and afford an excellent base for working

on with a soft pencil to accentuate high lights, a stump and conté crayon to broaden masses of light or introduce clouds, while shadows and shadow details can be "asserted" by painting over the paper in the desired places with a solution of wax dissolved in benzene. This renders the paper translucent wherever applied. (See FOG, RETOUCHING, and STAINS. See also FILMS, FRILLING, INTENSIFICATION, REDUCTION, WASHING, HYPO ELIMINATOR, BROKEN NEGATIVES, and STRIPPING NEGATIVES.)

**Negatives, Stripping of.** See STRIPPING.

**Newton's Rings.** An interference effect arising from close, but not quite perfect, contact between two surfaces. Generally met with photographically when enlarging from a film; the glass plate holding the film flat may make perfect contact at one point, and imperfect contact round it. The point is then surrounded by irregular concentric rings of colour, which show on the enlargement as rings alternately lighter and darker than the rest of the print. The plain celluloid back of 35 mm. cine film is particularly prone to give rise to this trouble. A mask between glass and film to prevent actual contact is the only cure, short of smearing the film with glycerine to ensure absence of air between the two. Newton's rings are also sometimes seen in projecting a celluloid transparency bound between glasses; in this case the rings are, of course, seen coloured.

Newton's rings may also make their appearance in lenses, if two glasses of the same curvature make imperfect contact. One or two lenses have been designed in which adjacent surfaces of the same curvature have been left uncemented in order to provide alternative focal lengths by removal of one of the glasses (convertible lenses), but in general the appearance of the rings is an indication that the cement has deteriorated.

In the manufacture of lenses, or the preparation of optically flat surfaces, the presence or absence of interference-effects of the same type as Newton's rings may be used as a test to determine whether the surface has been ground to the required form.

**Niepceotype.** (1) A term sometimes applied to the bitumen process, invented by J. N. Niépce about 1816, and the first method by which a camera picture was obtained. (2) The

albumen process on glass (see p. 13) due, as far as its main features are concerned, to Niépce de St. Victor.

**Night Photography.** See ARTIFICIAL LIGHT, PHOTOGRAPHY BY.

**Nitraphot.** An electric lamp specially intended for portrait work. The standard type consumes 500 watts, and gives light about equivalent to 1,000-watt lamp of normal type. Average life, 100 hours. It is internally frosted ("pearl"), smaller in dimensions than a standard 500-watt lamp, and is fitted with E.S. cap. See also OVER-RUN LAMPS.

**Nitrate Film.** Term applied to 35-mm. film coated on a base of cellulose nitrate instead of the cellulose acetate normally used for miniature camera work. The nitrate base is highly inflammable, whereas the acetate base is not. As the nitrate base is universally used for professional cinematography, the nitrate film offered to amateurs is usually derived from the "short ends" of the cine studios.

**Nitric Acid** (Fr., *Acide nitrique*; Ger., *Salpetersäure*).  $\text{HNO}_3=63$ . Synonym: Aquafortis. Prepared by distillation from Chili saltpetre (sodium nitrate) and sulphuric acid. A heavy liquid fuming in the air. It is extremely corrosive—the antidote being any alkaline earthy carbonate, as chalk, lime, magnesia.

**Nitro-Hydrochloric Acid.** See AQUA REGIA.

**Nodes, Nodal Points.** These are formally defined in the article LENS. Their practical importance lies in the fact that, so long as we measure the distance from image or object on one side of the lens to one node, and of object or image on the other side to the other node, the distances precisely fit the simple lens-formulæ derived from the case of a lens so thin that it does not matter to what part of it measurements are made. All such distances given, or calculable from formulæ, in this book refer to measurements made from the appropriate node, not from the front or back surface of the lens, nor from any other fixed point—e.g., the diaphragm. One or both nodes may in some cases lie right outside the lens; in telephoto lenses this is almost always the case.

The node to which object-lens distances are measured is often called the *node of admission*, since it concerns light entering the lens; the node from which lens-image distances are measured is similarly often called the *node of emission*. (See LENS.)

## **Non-Actinic Light**

## **Non-Filter Plates**

**Non-Actinic Light.** Light devoid of chemical—*i.e.*, photographic—action. No light is absolutely non-actinic, even with material not sensitised for colours other than blue, but the term is applied to light that can fall reasonably freely on the material in use without affecting it appreciably. (See **LIGHT** ; also **DARK ROOM** and **SAFELIGHT**.)

**Non-Filter Plates.** Term applied to certain varieties of orthochromatic plates that give reasonably correct colour values without the use of a light-filter. (See **COLOUR-SENSITIVE EMULSIONS** and **FILTERS**.)

## — O —

**Obernetter's Process, or Lichtkupferdruck.** A mechanical printing process giving extremely pleasing results. The silver image of a gelatine positive is converted into silver chloride, and the film is then stripped and applied to the surface of a copper plate, and, under the influence of an electric current, the silver chloride is decomposed, and the chlorine unites with the copper and etches it to a greater or less degree, according to the depth of deposit of silver chloride. The result is a grained intaglio plate of extreme delicacy and beauty, which is inked and printed from as is any other intaglio plate. See PHOTOMECHANICAL PROCESSES.

**Objective.** A term sometimes applied to the image-forming lens of an optical instrument, as, for example, the lens used with the photographic camera or enlarger. (See LENS.)

**Oil Paintings, to Copy.** See COPYING.

**Oil-Pigment Process.** This process is a method of making photographs in oil pigments on a gelatine base, in which the image has been produced by the action of light. The procedure is as follows:—

Paper covered with a thin coating of gelatine, such as the double transfer paper used in the carbon process, is sensitised by floating on a 5 per cent. solution of potassium bichromate.

Alternatively, the solution may be brushed over the gelatine surface with a Blanchard brush (*q.v.*).

The entire surface is rapidly covered in broad, even strokes, and an even amount of solution is taken up and spread, and the operation repeated in the opposite direction. The paper is then put away in the dark, and when quite dry is ready for printing. With a spirit sensitiser (see CARBON), the paper dries in a very few minutes.

The bichromatised paper, when dry, is exposed under the negative to daylight. A strong negative is required. The exact time for printing is determined by an inspection of the surface of the bichromatised paper, care being taken not to expose it unnecessarily to light.

The image is fully printed when detail can be clearly seen in the highest light. The print is now removed from the printing frame and washed in plain water until all trace of the yellow bichromate stain has disappeared, when it is completely insensitive again.

The print is now placed on a pad of wet blotting-paper, and inked up exactly as described under BROMOIL.

**Oil Reinforcement.** Process of "finishing" a print (usually bromide) by reinforcing or modifying the image with oil pigment. (See *Retouching and Finishing Bromides*, under BROMIDE PAPER.)

**Oil-Transfer Process.** A method of transferring the pigmented image produced in an oil print (*q.v.*) to another paper support by means of pressure, the process thus being analogous to collotype. (See BROMOIL TRANSFER.)

**Oleobrom Process.** A modification of the bromoil process (*q.v.*). The paper, which is a specially prepared bromide paper, is bleached in the ordinary way, surface dried, inked all over by means of a roller, and then the image developed with the inked roller under water, and finally cleaned up also by special composite rollers.

**Opacity.** In photography, the light-stopping power of an image. A deposit of silver that stops seven-eighths, and passes one-eighth, of the light incident upon it has an opacity of 8. In this more technical sense, opacity and density must be sharply distinguished; the latter is the logarithm of the former. (See SENSITOMETRY and DENSITY.)

**Opal and Opalotype.** Opals, which were opal glass (*q.v.*) coated with emulsion, were at one time often used for producing Opalotype transparencies. A similar result may be obtained by transfer (see TRANSFEROTYPE, CARBON PROCESS).

**Opal Glass.** Glass so treated as to appear like porcelain, but remaining highly translucent. Chiefly used in photography as a diffusing screen for enlargers. (See FLASHED OPAL.)

**Opal Lamp.** Electric bulb of opal glass (*q.v.*). Used in most modern enlargers as a source of diffused light. A "pearl" (internally frosted) bulb gives very much less diffusion.

**Optical Contact.** See CONTACT.

**Optical Flats.** Pieces of glass, the surfaces of which are both plane and parallel to a very high standard of exactitude. Their use in photography is practically confined to light filters. Unless the coloured glass of which the filter is made, or the two pieces of clear glass between which a gelatine filter is cemented, have truly flat surfaces precisely parallel with one another, the definition of the photograph may be slightly degraded. For all normal use picked samples of "patent plate" glass are sufficiently satisfactory, but for exacting work,

especially with lenses of long focus and wide aperture, a filter in optical flats is very desirable.

**Optical Glass.** See GLASS.

**Optical Lantern.** See PROJECTOR.

**Optical Sensitising.** The use of a dye to confer upon a photographic emulsion sensitivity to light of wavelengths to which the silver halides are insensitive without such aid. An outline of the history of the development of optical sensitising will be found in Chapter XXIII of *The Theory of the Photographic Process*, by C. E. K. Mees. Much technical detail is given in a succeeding chapter.

**Optics.** That branch of science relating to the nature and laws of light.

**Orange Light.** In referring to light filters or dark-room safelights, this term implies light from which blue and blue-green are absent, so giving the sensation of orange. Such light is "safe" for slow non-colour-sensitive material such as bromide paper. In referring to the spectrum, or to the sensitivity of a film to colours, orange light means light of wavelength round about 6,500 A.U. (See LIGHT.)

**Orthochromatic Emulsions.** Synonym, Isochromatic. Terms applied to emulsions, whether on plates or films, that have been rendered sensitive to green and yellow light. (See COLOUR-SENSITIVE EMULSIONS.)

**Ortol.** Mixture of hydroquinone and methylorthoaminophenol sulphate. Developing agent obsolete since 1914. (See DEVELOPMENT.)

**Out-of-Date Films.** Term applied to films that have been kept beyond the expiry date marked on the carton. This date indicates the expiry of the period during which the manufacturers are prepared to guarantee that the film, if reasonably stored, will remain in substantially fresh condition. Frequently they remain in perfectly usable condition for many months past this date, though they may lose a little speed. See also *Stale Films*, under FILMS.

**Over-Exposure.** An over-exposed negative is one to which so long an exposure has been given that the high lights are flattened and lacking in contrast. (See SENSITOMETRY and EXPOSURE.) An over-exposed print or lantern-slide is one that, having received correct development, is too dark and heavy. In both negatives and prints the effect of over-exposure can often be lessened by reduction (*q.v.*).



## Over-run Lamps

**Over-run Lamps.** Any electric lamp used on a voltage higher than that with which it would last out the normal life of 1,000 hours is said to be over-run. Lamps of the photo-flood type giving about as much light as a normal 800-watt lamp, but consuming only 275 watts, are heavily over-run; their life is about 2 hours. The "nitraphot" lamp, giving as much light as a normal bulb of double its consumption, is slightly over-run, and has a life of about 100 hours. Ordinary electric bulbs may be over-run; their life is greatly reduced and their consumption of power increased, but the light-output rises steeply and efficiency is considerably increased.

The following table shows the performance of a lamp run at various voltages, that for which the lamp is rated being taken as unity. The figures are amply accurate as a guide to photographic work, but are not precise; they will vary a little with the rated power and voltage of the lamp.

Relative Voltage	Life (hours)	Relative Watts.	Efficiency lumens per watt.	Relative Light Output	Colour Temp.
0.9	3700	0.83	8.0	0.67	2650°A
1.0	1300	1.00	10	1.0	2750°A
1.1	600	1.15	12	1.4	2840°A
1.2	250	1.35	14.5	2.0	2920°A
1.3	130	1.52	17	2.5	3000°A
1.4	65	1.72	19.5	3.3	3080°A
1.5	32	1.93	22.5	4.3	3150°A
1.6	18	2.15	25.5	5.3	3220°A
1.7	10	2.4	29.5	6.9	3290°A
1.8	6	2.6	32.5	8.4	3350°A
1.9	4	2.8	36.5	10	3410°A
2.0	2.3	3.1	41	12	3475°A
2.1	1.5	3.3	45	14.5	3530°A
2.2	1.0	3.5	49	17	3580°A

For reasons of space, column-headings are perhaps a little cryptic, but an example will make things clear. Suppose a 200-volt 100-watt. lamp is run on 240-volt mains. Then the voltage is 1.2 times that for which the lamp is rated. The expectation of life is about 250 hours, and the power consumed will be 1.35 times the rated wattage—*i.e.*, 135 watts. The efficiency will rise from 10 to 14½ lumens per watt., and this, taken in conjunction with the rise in power-consumption, will increase the light-output to just double that which the lamp would give if used on its rated voltage. The colour-temperature (*q.v.*) will rise to about 2920° A.

It is quite safe to over-run ordinary lamps a little without

taking special precautions, but if heavy over-running is to be attempted a closely calculated fuse, rate to blow at very little more than the expected consumption of the lamp, should be inserted in the circuit. Without the fuse, there is just the possibility that if the lamp burns out it may explode as it does so. See FUSE.

See also PHOTOFLOOD and NITRAPHOT.

**Ox-Gall.** A liquid preparation made from the gall of the ox, and obtainable from artist's colourmen. It is used photographically to make water-colours "take" on the surface of prints and slides.

**Oxidising Agent.** Chemical substance capable of yielding up oxygen, or its equivalent, to other substances. Potassium permanganate and other substances used for bleaching or "reducing" negatives or prints are typical of this class of substance. (See REDUCING AGENT, and REDUCER.)

**Oxygen.**  $O = 16$ . Gaseous element making up about one-fifth of the atmosphere, the bulk of the rest being nitrogen. It is the most abundant element known, forming about half the weight of the entire earth. Combustion consists, in all usual cases, of combination with oxygen, and it is the gas absorbed by animals during respiration. A developing solution will soon absorb oxygen if exposed to the atmosphere, and will lose its ability to develop. Other photographic chemicals, including particularly sodium sulphite and sodium sulphide, must also be protected from atmospheric oxygen. (See ATMOSPHERIC ACTION.)

**Oxy-Hydrogen, Oxy-Calcium, or Drummond's Light.** A cylinder or ball of lime is heated by a blowpipe flame fed with oxygen, and glows with a brilliant light; this light was for many years the chief illuminant for optical lanterns.

**Ozobrome.** This process, due to Thomas Manly, is a method of making carbon prints from bromide prints or enlargements without the action of light. The process in an improved form is now known as Carbro (*q.v.*).

**Ozotype.** A process patented by Thomas Manly, in which a print is made on gelatine-coated paper sensitised with a bichromate. A pigment image is developed after squeegeeing in contact with carbon tissue that has been previously soaked in an acidified solution of hydroquinone or ferrous sulphate. The Ozobrome process (*q.v.*) was developed from the earlier Ozotype. See also MARIOTYPE.

## — P —

**Palladium : Palladiotype.** Palladium is a metallic element sometimes found native in the nearly pure state, and frequently with platinum, which it much resembles. It has been recommended for toning transparencies and enamels, but its use is limited. Palladiotype is a printing process similar to platino-type, but with palladium in place of platinum. Full details for working palladiotype are given under PLATINOTYPE (*q.v.*).

**Panchromatic Emulsions.** Plates and films sensitised for all visible colours, including red, are termed panchromatic to distinguish them from those which have been sensitised for green and yellow only (Orthochromatic, *q.v.*). See COLOUR-SENSITIVE EMULSIONS.

**Panel.** Commercial name for a photograph of size about 4 by 8½ ins. (See SIZES.) Also applied to any photograph of long, narrow shape.

**Panning.** Term applied by the cinematographer to a slow traversing movement of the camera, as a result of which the view moves sideways across the screen when the picture is projected. By this means a wide space of country can be surveyed.

The still photographer uses the same movement of the camera, and calls it by the same name, when he follows a moving object in his finder to enable him to get a sharp picture of it with a lower shutter speed than would normally be required. (See MOVING OBJECTS.)

**Panoramic Camera.** A camera taking long and narrow pictures, the angle of view corresponding to the greater dimension of the negatives being greater than can be included by a lens. The film is bent in a curve, and during the exposure the lens rotates about an axis passing through the node of emission at right-angles to the line of sight, in order to sweep out the entire field of view. Behind the lens is a tube terminating in a narrow opening the length of the narrow way of the film; this tube rotates with the lens, exposing the film piecemeal.

**Panoramic Head.** A tripod-head capable of revolving on a vertical axis, and graduated, in degrees or otherwise, to show how far to turn the camera after each exposure to ensure that successive views will overlap enough to enable them to join correctly to form a panorama (see PANORAMIC VIEWS).

To join prints from negatives made with a panoramic head, it is necessary to trim so that the amount cut away from each end of each print is the same.

**Panoramic Views.** If a special panoramic camera (*q.v.*) is not available, an ordinary camera may be used, a series of pictures being taken in succession from a fixed point and subsequently combined. It is preferable to mount the camera on a tripod, if possible with a panoramic head (*q.v.*), so as to ensure that the axis of the lens is strictly horizontal.

As cylindrical perspective (required for a panorama) is not the same as plane perspective (as given by a camera), adjacent views will only match accurately if the line joining the lens of the camera to the part of the view at which the junction is to be made makes equal angles with the two successive directions of the axis of the lens.

After trimming the edges to be joined, the prints may be mounted as follows. First, place them face outwards on a window so that the images can be seen through the paper, and make registration lines on the edges of each print. Then soak them till the paper is fully expanded, and squeegee them down in register on a glass coated with collodion (see GLAZING PRINTS). Check registration from the front. Before the prints are dry, paste over their backs a piece of stout paper that has been well wetted, using a thick paste; the contraction of this will prevent the prints from separating as they in turn contract on drying. When the whole is dry, strip from the glass, trim round the four outer edges, and mount the assembly as desired.

It should be noted that no panoramic picture can ever be seen in correct perspective if it is presented on a plane; if taken with a panoramic camera the print should be bent round in a circle, or part of a circle, the radius of which is equal to the focal length of the lens. (Or to  $m$  times this, if the prints have been made by an enlargement of  $m$  diameters.) For viewing it, the eye should be placed at the centre of the circle. The corresponding formation for a built-up print is closely similar, but the circle should strictly be replaced by a polygon, one side of which is formed by each separate print.

**Paper Negatives.** Negatives made on a paper base in place of glass or celluloid. Paper roll "films" are on the market, and special negative paper is made in all standard cut sizes. Exposure is normal, and development is done as for a bromide print, the density of a normal print being aimed at. Printing is by reflection, using a projector of episcopic pattern (see

## Paper Negatives

EPISCOPÉ) both for "contact" (same-size) prints and for enlargements. The sole advantage of the paper negative for direct work in the camera is its cheapness.

It is, however, in the production of enlarged negatives that the paper negative is of the greatest value. Besides cheapness, it offers lightness and lack of risk from breakage, but in particular it allows broad retouching to an extent hardly possible with any other type of negative. In addition, it enables the amateur to make use of the various daylight printing processes for the production of large pictures and exhibition prints. For this purpose, the paper negative requires to be much heavier than for printing by reflection; it must be judged, as it is to be printed, by transmitted light.

For making the enlarged negative a small transparency is of course needed. This is generally made by contact from the negative on a slow plate. This positive should reproduce all the delicate gradations of the original negative and in appearance it should be somewhat "flat."

The procedure in making the enlarged negative on paper is precisely the same as that followed in making a bromide enlargement. Thin, smooth, bromide paper may be employed, but special negative paper is obtainable from several makers.

In making the paper negative, correct density must be judged by transmitted light, making allowance for the thickness of the paper itself. Developer and fixing bath are exactly as for bromide paper.

If the grain of the paper is thought to be too obtrusive, or if it takes too long to print, the dry negative can be rendered more translucent by rubbing into the back with a pad of cotton-wool a solution of one part of Canada balsam in five parts of turpentine.

Another method is to heat paraffin wax or white beeswax in a shallow tin tray placed in a dish of boiling water. The paper negative is floated on the liquid wax, film side up. It is then removed, placed between blotting-paper, and ironed with a hot iron. Alternatively, two treatments with a brush dipped in vaseline oil may be given at an hour's interval.

Before treating, by any process, the paper must be dried before the fire to drive out all trace of moisture, otherwise the wax or Canada balsam will be excluded from the moist fibres, so accentuating the grain of the paper.

Grain may be very greatly lessened in any paper negative or intermediate positive by exposing through the paper when making it; there is then included with the pictorial image an

## Papers, Photographic, Testing of

image, in negative, of the grain of the paper. On printing from this, the grain-image tends to nullify the grain which caused it. More accurate compensation for grain can be had by exposing the back of the paper to light without the intervention of a negative or positive. The length of this exposure must be adjusted, by previous trial on a test-strip, so that on development to finality the image exactly neutralises the grain. This exposure may be made before or after printing the photographic image, which is now done on the sensitive side of the paper, and not through the back.

The paper back of the negative offers endless opportunities for the correction of faulty tones or for the entire removal or alteration of any objectionable detail. This work can be accomplished by means of pencil or stump, and trial prints should be made at intervals to note progress. For retouching the negative is lightly held to a window by means of pieces of gummed paper at the edges.

If the entire negative is not rendered translucent, shadows can be darkened by rendering small portions translucent where necessary. The Canada-balsam treatment is best for this local work. If the greatest degree of control is desired, a paper positive may be made by enlargement from the original negative, retouched as required, and then printed by contact to give the final enlarged negative on which more pencil work may again be done. In this method all work involving darkening is done on the positive, that involving lightening of tones in the final print being done, as before, by darkening the negative.

In the absence of a large printing frame, two sheets of stout, clear glass a little longer than the negative may be used. A piece of smooth opaque paper is laid on one piece of glass, then the printing paper, face upwards. On this is laid the paper negative, face downwards, and finally the other piece of glass. If the exposure is to be brief, as in printing a bromide, chlorobromide, or gaslight paper, the weight of the top piece of glass will be enough to hold negative and paper in good contact. But if printing is to be done by daylight, as in making a carbon or P.O.P. print, the glasses should be held together by bull-dog clips or other convenient means. The improvised frame should not be touched until the print is fully exposed.

(See also ENLARGING.)

**Papers, Photographic, Testing of.** The chief characteristics of a printing paper that the user should know are speed

## Papier Mineral

and contrast. Measurement of absolute speed is beyond the range of the equipment of the ordinary amateur ; all he can do is to find the relative speeds of the different papers he uses, or of different batches of paper nominally the same. This can be done by comparing the times of exposure necessary to produce either the first visible darkening on development, or a tone just distinguishable from full black, when the two papers are exposed at the same distance from a constant light. In either case he should have a standard tint, just off white or just off black as preferred, against which to determine the exact value of the exposure-times.

As two papers may not have the same contrast-range, comparisons of speeds made by these two methods may not indicate the same ratio of speeds. Either method of comparing speeds will give the desired information, however, provided it is supplemented by an independent determination of the contrast-range of the paper. This can be carried out by giving a series of exposures test-strip fashion, and observing the ratio of the times necessary to give the two standard tints just mentioned.

If a nearly full black requires ten times the exposure needed to give a just-visible darkening, the contrast-range of the paper is ten. If, however, the darker tone requires sixty times the exposure of the lightest, the contrast-range is sixty. For a full-range print with the former paper, the opacity-ratio between high lights and shadows in the negative would only need to be ten, whereas with the latter paper it would need to be sixty. The former paper, requiring the weaker negative, is of the contrasty variety ; the latter is a soft paper.

Besides determining relative speeds, and the absolute value of the contrast, the tests that an amateur can apply to printing paper are few and unimportant. About the only other useful test is one for condition. An old paper, or one that has been improperly stored, is liable to give "mealy" prints with foggy, mottled edges. This shows up most noticeably on prolonged development ; if a print, made with a white margin to show up fog, still has clean fog-free whites after development for double the time necessary for apparent full development, the paper may be relied upon as being in good condition. Even though speed and contrast may have changed, it is still capable of giving prints of perfect quality from a negative of suitable contrast.

**Papier Minéral.** A thin translucent paper, at one time

used for affixing to back of negatives for working on in pencil or stump. (See NEGATIVES, DEFECTS IN.)

**Parabolic Mirror.** A mirror the cross-section of which is a parabola. Such a mirror has the property that a point source of light, placed at the focus of the parabola, is reflected as an accurately parallel beam.

**Parallax.** Change in the apparent relative position of two objects when seen from different points of view. In scientific work generally, applied to such matters as the reading of the position of a pointer moving over a scale. If viewed at an angle, the pointer may appear to coincide with a scale-marking to one side of that against which it actually lies. Parallax-error of this type cannot arise if the pointer is in actual contact with the scale, and can be avoided, even if the pointer is some way from the scale, by choosing a viewpoint such that the line joining the eye to the pointer is exactly at right-angles to the surface of the scale. The focusing-scale of a camera using rack-and-pinion focusing often needs to be read with care if parallax-error is to be avoided.

In addition to the above general meaning, the term "parallax" has a special photographic meaning. It is applied to indicate the difference between the view seen in a finder and that which will actually be photographed by the lens. As it is only in a single-lens reflex that the lens used for taking the picture is also used for viewing, parallax-errors may arise with cameras of any other type.

If the axis of the finder is parallel to that of the lens, and is set four inches higher, the finder will include four inches more at the top of the subject, and four inches less at the base, than the negative will show. The four inches in question are of course, measured on the subject, not on the image. In taking a large object at a distance, (a mountain or a cathedral, for example) the error is completely negligible, but it may become important in taking a close-up portrait. If the sitter's hat is shown on the finder as just included, the negative may show nothing of it above the brim.

*Parallax-correction* is fitted to some cameras, the viewfinder tilting down, automatically or otherwise, for near objects in such a way that the axes of the finder and of the lens intersect in the plane of the subject. By this means the boundaries of the picture in the finder are made to correspond with those of the camera itself.

A less ambitious form of correction often used is to restrict



the field of view of the finder so that it does not include anything that will not also be included in the negative, so long as the distance of the subject lies within the normal focusing-range of the camera. Such a finder does not at any time show the full field of view, but the discrepancy is not large.

Neither of these methods of correction can prevent parallax in its more general sense; even if the field of view of the finder is correct for objects in the plane focused upon, these objects must always be seen against different parts of the background so long as the viewpoints of camera and of finder are not the same.

**Parallax Stereogram.** The parallax stereogram of F. E. Ives is a positive transparency which consists of narrow stripes alternately derived from the two halves of a stereogram; and in front of this composite positive, but not quite in contact, there is fixed a line screen which is so adjusted that each eye sees its appropriate set of stripes.

**Paraminophenol** 1-4 ( $\text{NH}_2$ ) $\text{C}_6\text{H}_4(\text{OH}) = 109$ . Often written para-aminophenol or *p*-aminophenol. Sometimes called paramidophenol. A white or greyish powder, darkening on exposure to air, and best stored in a bottle sealed with a waxed-in cork. It is a developing agent of moderate activity, Watkins factor 12 to 30 according to formula used. Particularly free from tendency to fog, even at high temperatures; in consequence often preferred for tropical development. Does not give aerial fog, and so is particularly valuable for developing films by the see-saw or drum method. Solubility in plain water, about 1.2 per cent.; less (about 0.25 per cent.) in 10 per cent. sulphite solutions or in solutions of sodium carbonate.

With caustic alkalis paraminophenol makes a very highly soluble aminophenolate (*e.g.*,  $(\text{NH}_2)\text{C}_6\text{H}_4(\text{ONa})$ ), enabling an extremely concentrated developer to be prepared. (See DEVELOPMENT.) Rodinal, Azol, and Certinal are preparations of this type.

Those who suffer from metal poisoning can in nearly all cases use paraminophenol, which has somewhat similar characteristics, with complete impunity.

Paraminophenol is often sold in the form of the hydrochloride (M.W. = 145.5), which is much less easily oxidised by air. Care should be taken not to use the hydrochloride unless the formula definitely specifies it, particularly when making up a concentrated developer. When caustic soda is

added to the hydrochloride, common salt is formed, and the low solubility of this limits the concentration of the developing solution. In other cases, note that four parts of the hydrochloride have the same developing activity as three parts of paraminophenol base. In all cases, substitution of the hydrochloride for the pure base will necessitate the addition of a suitable additional amount of alkali (0.275 gm. of caustic soda, or 0.365 gm. of sodium carbonate, per gram of paraminophenol hydrochloride) to neutralize the hydrochloric acid contained in it. (See DEVELOPMENT and TROPICAL WORK.)

**Paraphenylenediamine.** Paradiaminobenzene  $\text{NH}_2\text{C}_6\text{H}_4\text{NH}_2$  = 108. Is usually sold in this country as the free base.

Known in U.S.A. as P.P.D. Crystalline plates, colourless if pure, but a very small amount of impurity gives rise to quite a deep colour. Often met with as a pinkish powder, and is soluble in cold water to the extent of about 1 per cent. A developing agent of low activity, much used in fine-grain development (*q.v.*), but can be considerably activated by the addition of other developing agents—metol, glycin, and pyrocatechin are commonly used (see MERITOL). With a caustic alkali, paraphenylene diamine forms a developer of full normal activity, and no longer gives fine grain.

The *dry* substance, and its salts, may cause skin eruptions in sensitive persons. Solutions are harmless unless allowed to dry on the skin. If spilt, developers containing paraphenylene diamine cause intense stains.

When combined with pyrocatechin forms Meritol (*q.v.*).

**Paraxial.** An optical term meaning "near the axis." The paraxial region of a lens is thus the central portion; a paraxial ray is one that lies close to the axis throughout its path.

**Passe-Partout.** Term applied to a method of mounting or framing in which the print, mounted or otherwise, is sandwiched between a back-board of card or wood and a sheet of glass, the whole being held together and rendered dustproof by being bound round the edges by strips of gummed cloth or paper. Rings or loops are generally attached to the back-board so that the finished picture can be hung up.

A piece of glass is taken of exactly the same size as the outer dimensions of the mounted photograph to be framed. (The usual plan is to trim the mounted print by the glass.) A piece of stout millboard or thin wood, also of the same size, is taken for the back-board. Strips of thin, tough paper of the desired colour, and cut to the length

of each side of the glass (four in all), are prepared. These should be about  $\frac{7}{8}$  in. to 1 in. wide, and are stuck on with strong paste. The best plan is to apply the strips to the glass first so that about  $\frac{1}{4}$  in. of the length of each piece overlaps the glass. These four binding strips can now be allowed to dry on the glass, or the process can be continued at once. Turn the glass over, and remove all dust, finger marks, etc., place the print face downwards on the glass, and the backing board on top. (In the latter a couple of rings should be fixed by means of tapes or pieces of thin wire running through small holes. These rings are needed for hanging up the *passe-partout* later, and should be placed at a convenient level near the top end.)

The projecting edges of the binding strips are now well pasted and turned over on to the back-board, taking care that the edges of the glass and back make a neat and straight line all round. The whole can then be put under slight pressure until quite dry, when the entire picture can be hung up by the rings at back.

**Paste.** See MOUNTANT.

**Paste, Encaustic.** See ENCAUSTIC PASTE; also DOPE and BROMIDE PAPER.

**Patents.** The photographic inventor who wishes to act for himself should apply, personally or by letter, at the Patent Office (25, Southampton Buildings, Chancery Lane, London) for a copy of "Instructions to Applicants for Patents."

Owing to the present complication of the Patent Law, it is wiser to engage a Patent Agent, whose charges may be as low as £5 or £6, but searches, official requisitions for complex drawings, and possible hearings before the Examiners or Comptroller, may involve very much heavier expenses.

The total cost in fees for a patent available for four years is £5, after which yearly fees ranging from £5 to £14 are payable, otherwise the patent lapses. If the would-be patentee wishes to incur the minimum expense at the outset, he can, by the expenditure of £1, obtain provisional protection; this protection is good for six months.

**Pearlash.** A synonym for impure potassium carbonate (*q.v.*).

**Pearl Lamp.** Electric bulb the glass of which is internally frosted to provide a certain amount of diffusion with minimum loss of light. For use in an enlarger the diffusion is generally insufficient, and an opal lamp (*q.v.*) is used in place of it.

**Pellicle.** Literally a thin skin or film, and in this sense applied to the emulsion when the solvents are evaporated. (For the making of pellicular negatives, see STRIPPING NEGATIVES.)

**Pencil of Light.** A term applied to a narrow beam of light proceeding from a source. When the source is near, the pencil is divergent; when very distant, the pencil may be considered parallel. A pencil which grows less in diameter as it proceeds is said to be convergent.

**Pendulum.** For timing the exposures given to prints or enlargements, or for keeping track of the time when developing films in complete darkness, a simple pendulum is often used. This may consist of a light thread or wire with a weight at one end, or of a thin rod, again with a weight at the bottom end, rocking on a knife-edge bearing. If all the weight is considered concentrated in the bob, the string being by comparison weightless, then the periodic time of oscillation is equal to

$2\pi \sqrt{\frac{l}{g}}$ , where  $g$  is the acceleration due to gravity and  $l$  is the length of the pendulum, measured from the point of support to the centre of gravity of the bob. If  $l$  is measured in inches, the time of one oscillation is  $0.320\sqrt{l}$  seconds; if in centimetres, it is  $0.201\sqrt{l}$  seconds. If  $l = 100$  cms., so that  $\sqrt{l} = 10$ , the time of one complete oscillation is thus 2.01 seconds.

Note that most people would say this pendulum was "beating seconds." The periodic time of 2 seconds given by the formula is counted from extreme left back to extreme left; each individual swing, from left to right or from right to left, therefore occupies *one* second.

A pendulum only keeps absolutely perfect time when its swings are either constant in amplitude (as in a clock) or, if allowed to vary in amplitude, are kept at all times very small. However, if the total swing of the bob (from extreme left to extreme right) is not allowed to exceed three-quarters of the length of the pendulum, the widest swing will not take more than one per cent. longer than the smallest. (See Toft and McKay, *Practical Mathematics*, pp. 500 et seq.)

See also TIMERS and DARKROOM CLOCK.)

**Peppertype.** A variety of the powder process (*q.v.*), by which a sensitive coating may be applied to almost any surface and an image developed by means of powder in nearly any colour or material:—

**Percentage Solutions****Periodicals**

- A. White pepper . . . . . 4 parts.  
 Benzene . . . . . 10 „  
 B. 5 per cent. solution of gum dammar in benzene.  
 C. Solution of indiarubber in benzene (fairly thick bicycle cement will do).

For use, take of A, 10 parts ; B, 1 part ; C, 1 part ; filter, and coat any hard-glazed surface, as glass, opal, or hard-sized white paper. Expose under a transparency in direct sunlight and then dust over with any litho dry colour or powdered metals, as gold, silver, bronze, etc. A final brushing with a soft brush completes the process.

**Percentage Solutions.** See WEIGHTS AND MEASURES.

**Periodicals.** Weekly and monthly photographic journals are published in nearly every country of the world. The list below includes the chief journals printed in the English language.

*British*

- |                                  |  |
|----------------------------------|--|
| Amateur Cine World :             | Link House, 24, Store Street,<br>London, W.C.1.  |
| Amateur Photographer :           | Dorset House, Stamford<br>Street, London, S.E.1. |
| Australasian Photo-Review :      | 379, George Street, Sydney,<br>Australia.        |
| British Journal of Photography : | 24, Wellington St., Strand,<br>London, W.C.2.    |
| Miniature Camera Magazine :      | 9, Cavendish Sq., London, W.1                    |
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| Photographic Abstracts :         | 16, Princes Gate, Kensington,<br>London, S.W.7.  |
| Photographic Journal :           | 16, Prince's Gate, Kensington,<br>London, S.W.7  |

*American*

- |                             |  |
|-----------------------------|--|
| American Photography :      | 353, Newbury St., Boston'<br>15, Mass., U.S.A.       |
| Camera (The) :              | 306, N. Charles St., Baltimore<br>(1), U.S.A.        |
| Minicam Photography :       | 22, East Twelfth Street,<br>Cincinnati, Ohio, U.S.A. |
| Monthly Abstract Bulletin : | Eastman Kodak Co.,<br>Rochester, New York,<br>U.S.A. |
| National Photo Dealer :     | 43, Park Avenue, New York,<br>16, U.S.A.             |
| Popular Photography :       | 185, N. Wabash Avenue,<br>Chicago, 1, Ill., U.S.A.   |

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| Popular Photography :       | 185, N. Wabash Avenue,<br>Chicago, 1, Ill., U.S.A.   |

## Permits to Photograph

P.S.A. Journal :	374, Broadway, Albany 7, New York, U.S.A.
Professional Photographer (The) :	520, Caxton Building, Cleveland 15, Ohio, U.S.A.
U.S. Camera :	420, Lexington Ave., New York, U.S.A.

**Permits to Photograph.** Permits are not necessary, except for cameras used on a stand, in any of the parks and open spaces under the control of the L.C.C. or in the Royal parks. For the use of a stand camera in parks and commons administered by the L.C.C., a permit must be obtained from the Chief Officer, Parks Department, London County Council, County Hall, Westminster, or from H.M. Office of Works, Storey's Gate, Westminster, in the case of the Royal parks.

The Royal parks are: Hyde Park, Kensington Gardens, Green Park, St. James' Park, Regent's Park, Greenwich Park, Richmond Park, Bushey Park, and Hampton Court Park and Gardens. Other open spaces in Greater London almost all fall under the control of the L.C.C.

In places where payment has to be made for admission, or where an official is in charge, enquiry concerning permits should be made on the spot. There are practically no open air places open to the public at which any objection is raised to the use of a hand camera, though in a few places—e.g., Kew Gardens—a trifling fee is charged. Hand cameras and sub-standard cine cameras may be used without fee both indoors and out-of-doors at the Zoological Society's Gardens in Regent's Park, and at Whipsnade.

For photographing the interiors of cathedrals, historic buildings, museums, university colleges, and the like, permission is almost always needed and a fee is often charged. Application is best made in advance, by letter addressed to the appropriate official. A letter addressed to the Dean in the case of a cathedral, to the Curator or Director in the case of a museum or historic building, or to the Principal in the case of a university college, can be relied upon to reach the right person or department. In the case of ancient castles or monuments under the control of H.M. Office of Works, it is safest to apply to the address in the first paragraph above, or in Scotland to 122, George Street, Edinburgh, though permission to photograph can usually be obtained from the caretaker on the premises.

For permission to use a camera on railway premises, apply to the Traffic Manager at the London terminus of the railway



## Perspective

concerned, or in the case of the London Region to the London Transport Executive, at their head office at 55, Broadway, Westminster, S.W.1.

Permission to use a camera at sports meetings, football matches, etc., should be asked from the secretary of the club concerned, enclosing stamped addressed envelope, while for the use of a camera at Royal processions and similar public functions application should be made to the police.

When abroad, guidance should always be asked of the nearest police station if there is the slightest doubt as to the propriety of using a camera. There may be laws, regulations, or conventions of good manners that may unknowingly be infringed if cameras are used with too careless a freedom.

**Perspective.** The representation upon a plane surface of the form of solid objects. Although the limitation is not theoretically necessary, the long tradition of painters and artists has established that the plane surface upon which the form of the solid objects is projected should be vertical. In consequence, a perspective-drawing made upon a non-vertical surface looks unfamiliar, and is usually said to be "out of drawing" or "distorted."

The fundamental laws of perspective can best be appreciated by considering a simple means of making a drawing in perfect perspective. In making such a drawing of a given object or scene, two things must be fixed; the exact position from which the scene is to be viewed, and the scale of the drawing. A piece of card with a hole in it big enough to allow one eye to see in comfort may be fixed on a suitable stand; this will determine the point of view. To fix the scale, a piece of glass of the size of the desired picture is mounted in a frame, and the whole is fixed, in a vertical plane, at such a distance from the eyepiece that the amount of view it is desired to include just fills the frame. The nearer this is brought to the eyepiece, the wider will be the angle of view.

With viewpoint and plane of perspective thus fixed, it only remains to look through the eyepiece and outline on the glass all the objects comprised in the scene, placing these outlines so that they exactly fit on the contours of the objects as seen through the glass. It is clear that a drawing so made will be a completely accurate and truthful record of the view as seen from the fixed position of the eye.

It should also be clear that if the eyepiece is now discarded and the picture is looked at from any point of view other than

## Perspective

that which the eyepiece defined, the drawing will cease to fit on the contours of the view. If the eye is brought closer to the drawing, each object will appear to cover a wider angle on the drawing than it does in the view, while if, on the contrary, the eye is taken further from the drawing, the objects in it will cover a narrower angle than in the view itself. The drawing is thus only correct when viewed from the precise distance that it was from the eye when made.

Exactly the same considerations apply in the photographic rendering of perspective. If two photographs were taken through the eyepiece, one before the drawing was made and one afterwards, so that the first was a photograph of the view itself and the second a reproduction of the drawing, the two will, of course, be found precisely identical as regards their outlines. Now it is easily proved, geometrically, that a photograph of a plane object, such as a drawing, is a completely faithful reproduction of the original. Since the drawing is itself in perfect perspective it therefore follows that the perspective of the direct photograph of the view is also perfect.

It can be shown, again by simple geometrical reasoning, that if the linear scale of the photograph is some fraction of that of the original drawing on glass, the correct distance from which to view the photograph is the same fraction of the distance between the glass and the fixed eyepiece. The photograph should, in fact, be viewed from a distance equal to the distance between lens and film at the time the photograph was taken, which distance, in all normal cases, is practically equal to the focal length of the lens. If the photograph is viewed from any distance other than the correct one, then, as in the case of the drawing, the perspective ceases to be accurate.

It is interesting to note here that the distortion of perspective said to be given by photographic lenses, and especially by lenses of wide angle, is completely non-existent. The impression of distortion, which is often considerable, is due to viewing the print from (in most cases) too great a distance. A quarter-plate print is normally viewed at some 10 inches from the eye; unless taken with a 10-inch lens, the perspective must appear incorrect. This apparent incorrectness will obviously be greater if the correct viewing distance is  $3\frac{1}{2}$  inches (photograph taken with a  $3\frac{1}{2}$ -inch lens) than if it were 6 inches.

When a photographic print is made by enlargement, the correct viewing-distance is increased in the same ratio. If a quarter-plate negative made with a 5-inch lens is enlarged to whole-plate (2 diameters) the correct viewing distance becomes

10 inches, which is a distance at which the print is very likely to be held. Hence the "improved perspective" and more natural appearance of an enlargement as compared with a contact print. The alleged "stereoscopic" effect produced by print-viewers that include a lens is at least partly due to the shortened viewing-distance that the lens permits. (On this point see VIEWER.)

(See also DISTORTION.)

**Petzval Lens.** See LENS.

**pH.** Term used in specifying the acidity or alkalinity of a solution. Acidity is due to the presence of hydrogen ions, alkalinity to that of hydroxyl (OH) ions. In pure water, both are present to the extent of  $10^{-7}$  gm-ions per litre; since their concentration is equal, pure water is neutral. In all other aqueous solutions, the product of the concentrations of hydrogen and hydroxyl ions remains at  $10^{-14}$ ; the solution is acid or alkaline according to which ion preponderates. A solution containing  $10^{-10}$  gm-ions per litre of hydrogen (and hence  $10^{-4}$  gm-ions per litre of hydroxyl) is alkaline, and is said to have a pH of 10. Note that pH=7 indicates precise neutrality; higher figures indicate an alkaline solution and lower figures an acid one. Note also that the extreme range over which pH can vary is from -1.75 to 15.75.

An ordinary (non-fine grain) developer generally has a pH of about 9.5 to 10.5, while the less alkaline fine-grain developers range roughly from 7.5 (unusually low) to about 9. The pH of D76 is 8.6. A standard acid fixer will have a pH of about 4.2.

**Phosphate Printing Paper.** A paper containing silver phosphate which was introduced about 1908, and is now obsolete. It was a development paper for warm tones, and was much slower than gaslight paper. Exposures were of the order of 4 minutes at 12 ins. from a 16 c.p. bulb, colours ranging from purple through sepia to brown as exposure was increased. Physical development with an acid solution of metol or pyro was employed.

**Photo-Engraving.** See PHOTO-MECHANICAL PROCESSES.

**Photoflood.** Over-run lamp of short life giving a light photographically equivalent to that of an 800-watt lamp while consuming only 275 watts. It is a "pearl" lamp of size about that of a standard 60-watt lamp, and has a B.C. cap incorporating a fuse. Life about 2 hours. Widely used, generally in one of the special reflectors designed for it, for

amateur work by artificial light. Owing to its short life it is an extravagant form of light ; where much work is to be done the nitraphot lamp (*q.v.*) is much more economical. See OVER-RUN LAMPS.

**Photogrammetry.** The art of making surveys or geodetical measurements by the aid of photography.

**Photography** (*φωτός*, genitive of *φῶς* or *φῶρ*, light, and *γραφω*, I draw) is the art of obtaining the representation of objects by the agency of light upon sensitive substances. The following is a short history of the progress of the art:— In 1777 Scheele, the great chemist, discovered the important fact that silver chloride blackened in sunlight, the chief action lying in the violet end of the spectrum. In 1802 Thomas Wedgwood, son of the famous potter, published in the "Journal of the Royal Institution" an account of a method of copying paintings on glass, and of making profiles by the agency of light upon silver nitrate. In the experiments which are thus described he was assisted by Sir Humphry Davy. They managed to obtain images upon paper and white leather by means of the solar microscope, but were unable to fix them ; therefore the image was soon obliterated by the darkening of the whole surface. In 1814 Nicéphore de Niépce commenced a series of experiments, but although he managed to obtain images upon a bituminous film, the process was impracticable for ordinary purposes, from the inordinate exposure (several hours) which was required. He then, in partnership with Daguerre, carried on his experiments ; but it was not until 1839, six years after Niépce's death, that Daguerre communicated to the Académie des Sciences at Paris the process so well known as Daguerreotype. Early in 1839 Fox Talbot, previous to Daguerre's communications, announced to the Royal Society a method of "photogenic drawing," in which pictures were produced upon paper prepared with silver chloride. Fox Talbot effected the fixation of these pictures by saturated solutions of sodium chloride and potassium bromide. The use of sodium thio-sulphate ("hypo"), however, soon became general, Sir Humphry Davy having, in 1821, published the action of this salt upon the salts of silver. In 1841 Fox Talbot patented his process called Talbotype or Calotype (*q.v.*). To the Rev. J. B. Reade is due the credit of first recommending a developer, although Fox Talbot was the first to use a restrainer. Up to this point paper negatives alone were in use ; but in 1848 a

## Photography

cousin of the original Niépce, M. Niépce de St. Victor, proposed the use of albumen on glass as a vehicle for the sensitive salts of silver. These plates, however, were very insensitive, and numerous substances, such as starch, gelatine, gum, etc., were proposed; none, however, were successful. In 1851 Le Gray, of Paris, and Scott Archer, of London, proposed the use of collodion, the latter publishing such a complete description of the wet collodion process that but little improvement has ever been effected. A great disadvantage, however, of this process was the necessity of exposing the film whilst wet, necessitating the use of bulky and heavy impedimenta for the landscape photographer, in the shape of dark tent, etc. It was then discovered that the application of certain organic substances to the washed film would allow of the plates being used in the dry state. In 1862 Major Russell discovered the use of alkaline pyrogallol as a developer, and his accidental discovery of the restraining power of the soluble bromides gave the first impetus to the manufacture of silver bromide films, which could be exposed dry. In 1864 Messrs. Sayce and Bolton described the process of making collodion emulsion, which was poured upon glass plates, and then washed to free from inert salts. In 1874 it was discovered that the emulsion might be washed before coating, and in 1871 Dr. R. L. Maddox published a notice of a gelatine emulsion, and from that, in 1878, Mr. Charles Bennet realised the capabilities of the process and power of increasing the sensitiveness by digestion at high temperatures.

These last discoveries laid the final groundwork of modern photography, and though advances since then have been both great and numerous, they have on the whole taken the form of improvement rather than innovation. Continual improvement in emulsion-making has been the fundamental advance that has largely controlled all others; the steadily increasing speed of negative emulsions made the hand-camera first possible, then popular, and finally paramount. Simultaneously the improvement in emulsion quality, combined with the parallel development of bromide and allied papers for enlarging, has brought about a continual reduction in the average negative-size. The introduction of the roll film, too, first by George Eastman (1884) in the form of paper stripping film, and later (S. N. Turner, 1891) as a daylight-loading roll of celluloid film, brought photography within reach of millions who have never seen the inside of a darkroom, and never wish to. The effect of all this on camera design can be seen

from the entries CAMERA and MINIATURE CAMERA, while a brief outline of the history of cinematography and of colour photography will be found under those headings.

**Photogravure.** See PHOTO-MECHANICAL PROCESSES.

**Photo-Lithography.** See PHOTO-MECHANICAL PROCESSES.

**Photomaton.** Name given to an automatic machine for taking a number of photographs in succession and delivering a strip or sheet of finished prints in 2 or 3 minutes. The prints are produced by a reversal method on a celluloid and paper base.

**Photo-Mechanical Printing Processes.** Methods by which are produced printing surfaces, from which impressions can be taken without light being concerned in the production of each copy.

#### RELIEF PROCESSES.

These processes are at present of most commercial importance, because illustrations in relief, *i.e.* line etchings, and half-tone screen or grain blocks, can be printed at the same time as type and on speedy printing presses, at a cost per impression which is relatively infinitesimal when large numbers are required.

#### *Line Blocks.*

A block is called a line block when the original reproduced consists of only two tones, black and white. In the case of these blocks it is the practice, in all workshops which turn out large quantities of work, to divide the work into the following departments :

(1) *Negative Making.*—The wet-collodion process is usually employed, as it yields a negative representing the blacks as clear, transparent spaces, and the whites as an extremely opaque deposit of metallic silver; moreover, the wet collodion film is very thin and gives a sharp clear-cut image. Dry plate manufacturers have of late years met with considerable success in their efforts to obtain wet collodion quality, and for certain purposes dry plates can be used where wet collodion is unsuitable. It should be remembered that negatives for line blocks, and also for half-tone, should be reversed either by copying through a prism fitted on the front of the lens or by stripping the film and turning it over. If this were not done the impression from the finished block would be wrong way round.

## Photo-Mechanical Printing Processes

(2) *Making the Print on Metal.*—Polished 16-gauge zinc sheet, free from scratches and dead flat, is commonly used though copper and brass are sometimes employed for special purposes.

The zinc is cut to the size required, and freed from grease by rubbing it with charcoal or fine pumice powder under running water. It is then coated with a solution of albumen and ammonium bichromate, and to obtain an even coating is whirled over gentle heat until dry. The sensitised plate, in contact with the negative, is placed in a specially stout printing frame the front glass of which is an inch thick and capable of heavy and even pressure. Exposure is to daylight, or more generally to a powerful enclosed arc lamp.

Wherever light acts, it has the effect of rendering insoluble the sensitive bichromated colloid coating on the metal; where no light reaches it, the bichromated colloid remains soluble. After sufficient exposure the metal is taken out of the frame and covered by means of a roller with a thin film of a special ink. The plate is then placed in a dish of clean cold water and gently rubbed with a pad of cotton wool. The soluble coating easily comes away, leaving the insoluble parts covered with ink. The plate is then dried and warmed, and the ink thus made tacky by warming is covered with either a resin or bitumen powder. The plate is then again heated to cause this to incorporate with the ink. If there are any defects, these are made good, and the back and sides coated with acid-resisting varnish. The plate is then ready for the next step.

(3) *The Etching.*—This consists in eating away the bare zinc representing the white spaces in the original to a sufficient depth by means of nitric acid, leaving the black lines standing in relief. It usually requires several etchings to obtain sufficient depth, the tops and sides of the lines being protected by means of ink and resin, or dragon's-blood powder, fused by heat before each successive acid bath. Then the accumulation of ink and resin which has formed the "resist" against the acid is cleaned off. If copper or brass is used, then the etching mordant is not nitric acid, but ferric chloride solution.

Other methods of sensitising the zinc plate which are frequently used are the enamel process, using bichromated fish-glue solution, and the cold enamel process, in which a bichromated shellac solution is used.

(4) *Mounting.*—Having trimmed the plate, routed away all waste metal and repaired any defects, the plate is pinned down on to a piece of hard wood (usually mahogany), of such a thickness that the plate thus mounted is exactly type-high.

## Photo-Mechanical Printing Processes

(5) *The Proofing.*—The surface of the block is now covered with an even film of fairly stiff ink. This is applied by means of a hand roller. A small quantity of the ink is placed on a slab, either glass or an old litho stone, on which it is rolled out evenly. The roller, to which a certain amount of ink adheres, is applied to the surface of the plate, on which it leaves a coating of ink. A paper impression can now be taken by means of a handpress or platen. The block is now complete and is ready for the printer.

### *Halftone Blocks.*

In the making of halftone blocks the operations are essentially the same as for line. The halftone, however, has a much wider range of usefulness, for it can be used to reproduce any type of original, whereas for a line block only copy composed of firm black lines on a clean white ground is suitable. The halftone negative, however, differs in one important respect from a line negative. What is known as a cross line screen is placed in the camera in front of, but not touching, the sensitive plate. This screen consists of two optically plane sheets of glass each ruled with parallel black lines varying from 50 to 200 to the inch. The lines are of uniform thickness and equal in width to the clear spaces between. The two glass sheets are cemented together with canada balsam, the lines crossing the sides of the plate at an angle of  $45^{\circ}$ .

When the correct distance between plate and screen is found, a negative is obtained which splits up the continuous tone of the image into dots differing in size according to the varying brightness of the tones of the original. Except where an exact facsimile is required, most originals, if photographic prints, are better for a little retouching, especially if required for catalogue illustrations. Parts of the photograph requiring emphasis can be greatly improved by an experienced artist retoucher.

Printing on metal is almost entirely by the bichromated fish-glue process; copper and zinc are both used, but in England copper is preferred for better class work.

Bichromated fish-glue becomes insoluble in water when exposed to light. A halftone negative consists entirely of black dots and open spaces of varying size. The black dots of the negative prevent the light reaching the sensitive solution, whereas the open spaces let it through. The exposure finished, the plate is developed under running water; the solution protected from the light is washed away leaving bare metal,



## Photo-Mechanical Printing Processes

but where the light has penetrated the fish-glue is ready for etching. The etching fluid, ferric chloride for copper or nitric acid for zinc, eats away the unprotected metal but cannot penetrate the hardened fish glue. A printing surface of raised dots and etched-out spaces of varying sizes is now ready for trimming and mounting on wood.

Proofing is carried out as for line work, but a coated paper should be used for best results.

### *Three-colour Blocks.*

The three-colour process is an application of the fact that three coloured lights suitably chosen can, either alone or mixed in varying proportions, approximately imitate any colour.

Place a coloured copy, such as a water colour painting, on the copyboard and illuminate with white light. Then with a blue-violet filter in front of or behind the lens, and using a panchromatic plate, make your exposure. Repeat the process using a green filter, and then again with a red filter. These filters are so adjusted that the first negative only records the blue light, the second the green, and the third the red reflected from the original. From these colour-separation negatives positives are made, and from the positives halftone negatives and blocks as for black-and-white work.

Care must be taken, however, to alter the screen angle for each negative to avoid objectionable patterns in the finished result.

Screens can be bought ruled at suitable angles for this purpose.

The blocks are printed with inks respectively absorbing the lights photographically recorded and reflecting light of all the other colours of the spectrum which are not photographed. The block made from the blue-violet filter negative is printed in yellow, which absorbs blue and reflects red and green. The block made from the green filter negative is printed in magenta-red, absorbing green and reflecting blue and red, and the block from the red filter negative is printed in blue, absorbing red and reflecting blue and green.

Yellow is usually printed first, then the red in exact register on the yellow, and finally the blue also superimposed in exact register.

The resulting impression should approximate to the original, but usually a certain amount of fine etching is necessary.

The method just outlined is known as the indirect process, and is now used chiefly for reproducing colour transparencies such as Dufay or Kodachrome, or for object work.

## Photo-Mechanical Printing Processes

Another method nearly always used for reproducing flat copy is the direct process. The colour records and halftone negatives are made at one operation by using the filter and cross-line screen in conjunction with a process panchromatic plate.

A fourth (black) printing is now often used, and if not overdone can be a distinct help by giving depth and richness to the shadows.

### SURFACE PROCESSES.

*Lithography.*—Photography is frequently employed by the lithographer to reduce accurately his original to the required scale. On the print made from the negative he makes a tracing that forms the key, which is transferred to the several stones used in order that they may correctly register with each other. A description of lithography is perhaps appropriate in order to enable a clearer understanding of photo-lithography (see under) to be arrived at.

Lithography depends upon the fact that grease and water will not readily mix.

A drawing is made with fatty ink or crayon upon a suitably prepared special kind of limestone. The stone is then coated with a solution of gum arabic and nitric acid, which forms a chemical compound with the parts not drawn upon, keeping them absorbent of water and repellent of grease, while greasy printing ink will adhere firmly to all other parts. The surface gum is washed off with water, the artist's ink washed off with turpentine and then, on passing a roller charged with printing ink over the stone, the ink takes upon the design only. To print the lithograph, the stone is damped and rolled up, paper laid on, and pressure applied.

The lithographic draughtsman draws upon the stone from the original design or picture which is to be reproduced. Auto-lithographs are drawn on stone without the intervention of another designer's copy. Drawings are frequently made on transfer paper and then transferred to stone. A separate stone is drawn for every colour used, and in the reproduction by chromo-lithography of paintings, the skill of the lithographic draughtsman consists in his selection of such printing colours as will faithfully reproduce the original in the fewest printings, which may, however, run to as many as thirty.

The practice of the craft may be divided into three parts :

1. The preparing of the stones.
2. The drawing of the design in fatty ink on to the stone.
3. The printing from the stone.

## Photo-Mechanical Printing Processes

### *Photo-Lithography.*

Photo-lithography is a process for the reproduction of originals by photographic means, applied to printing by lithographic methods.

A negative is made of the original and printed direct on the stone, zinc, or aluminium, sensitised with a coating of bichromated albumen; the print is developed with water like a line-block print, and printed off as a lithograph. The negative may only consist of two tones, opaque black and transparent spaces, and it must be laterally reversed.

As an alternative method to printing direct, the negative may be printed on to a gelatine paper sensitised with a bichromate, and after the usual process of inking and development the image may be transferred from the surface of the gelatine to a lithographic stone.

Half-tone negatives, made by means of cross-line or grain screens, as well as transfers from collotype plates, are also used, and sometimes ordinary continuous-tone negatives are treated in various ways to secure a grained result suitable for lithographic printing, or the printing surface may be so prepared as to yield a grained result from negatives having no grain.

### *Collotype.*

This is a surface process somewhat analogous to lithography inasmuch as it again depends upon the mutually repellent nature of grease and water. The difference consists in the material employed. A surface of bichromated gelatine is used instead of stone, and the design is put upon the surface by means of a photographic negative instead of being drawn by hand.

A thick glass plate is ground on the surface, coated with a substratum of potassium silicate, then coated with a solution of gelatine containing a bichromate, and dried at a certain temperature in the dark. When dry the film is sensitive to light; that is to say, wherever light acts upon it, it will become more or less insoluble and refuse to absorb water, while where the light is prevented from access the film remains absorbent of water. The bichromated film is exposed under a photographic negative, and after sufficient exposure the plate is thoroughly washed to remove all the unaltered bichromate, and allowed to dry. To prepare for the press the plate is flowed over with a solution of glycerine and water, which the gelatine will refuse to absorb in exact proportion as it has been affected

## Photo-Mechanical Printing Processes

by the light. After placing in a printing press, a roller charged with a greasy ink is passed over the surface. The film takes ink in proportion to the insolubility produced by light, and, if paper is laid on and pressure applied a collotype print will be the result. An average edition is 500 copies from each plate.

### INTAGLIO PROCESS.

*Photogravure* is one of the oldest, and most beautiful (if not the most beautiful) of current reproductive processes. An ordinary negative is made of any copy, object, or landscape of which it is desired to make a photogravure. From this a reversed positive transparency on glass is made, either on a gelatine dry plate, or by the carbon process (*q.v.*). A piece of polished copper is now taken and cleaned to remove all traces of grease; it is then grained, *i.e.* finely powdered bitumen or resin is shaken up in a large box, called a dusting box, and after an interval, determined by the fineness or coarseness of the grain required, the copper plate is placed inside the box, and the particles of powder allowed to fall on the surface. These are then fixed to the plate by heating it, and in the etching they form little points which resist the mordant.

From the transparency a negative carbon print is made, and after exposure, but before development, the gelatine tissue is placed face downwards in contact with the grained copper while under water; then development of the film takes place in hot water in the usual way. The high lights of the subject are now represented by the greatest thickness of gelatine, the half-tones by lesser and the shadows by least thickness. When the plate is dry and the back and sides have been protected by painting with an acid-resisting varnish, it is etched by placing it in baths of ferric chloride solution of various strengths. The gelatine film acts as a resist to this mordant, and where the resist is thinnest (in the shadows) the copper is etched deepest, and where it is thickest (in the high lights) the copper is attacked least. Sometimes some handwork is necessary on the plates, and this retouching consists in accentuating the lights by means of burnishing, or scraping smooth the copper, adding detail or intensifying shadows by means of cutting into the copper with a burin or a small toothed wheel called a roulette. The pure copper used being too soft to stand the wear of printing an edition of any number, the plate has to be "steel-faced," *i.e.* given an electrolytic coating of iron.

To print, ink is forced by means of a pad of canvas into the

hollows etched in the plate, and the surplus wiped away from the surface and margins. All over the ground of the plate there are a number of little points of copper representing the places where the grain had fallen ; their function is to prevent the ink being wiped away from the hollows, as it would be if it were not for these spiky pieces enmeshing it. Damped paper is then laid on the plate, backed with soft blanketing, and hand-printed by means of a special press under a heavy iron roller. Machine-printed photogravure is now in quite common use for magazine and newspaper illustrations. For this work a fine screen plate supplies the grain and the etching is made on a copper cylinder instead of a flat plate. This can be printed in the rotary machines used for modern newspaper work.

**Photometer, Photometry.** In general, an instrument for measuring the output of a light-source, or the intensity of illumination at a point. The simplest form of photometer is an upright rod ; the two lights to be compared being so adjusted that they throw shadows of equal intensity on a screen, the luminosity of the two will then be in inverse relation to the square of the distance.

A more widely-used type of photometer is the Bunsen form, which consists of a piece of paper with a grease-spot upon it. By transmitted light the spot appears lighter than the surrounding paper ; by reflected light it appears darker. When the light on both sides is of equal brightness, the spot is invisible.

This latter principle is frequently used in photometers intended for estimating exposures in enlarging ; a piece of paper bearing a grease-spot, and with a light of adjustable brilliance beneath it, is laid on the baseboard of the enlarger and the adjustable light varied until the spot disappears. This enables the brilliance of the part of the projected image in which the spot is placed to be measured with quite good accuracy. Sometimes a " representative " part of the picture, of medium brightness, is chosen as a basis of exposure ; more particular workers estimate highlight and shadows of the projected image independently, so measuring contrast as well as exposure required.

Though they are not sensitive enough for the work just described, the modern tendency is to make all light measurements with a photo-electric cell, and photometers based upon it are now available. (See EXPOSURE METERS.)

**Photo-Micrography.** The photography of minute objects

## Photo-montage

by the use of a microscope in conjunction with a camera. Good records of microscopic objects can be taken by any amateur who possesses, besides a microscope, a plate camera with a focusing screen or a single-lens reflex.

It is vitally important that the whole of the apparatus should be "welded" together to avoid movement or vibration during exposure. This is best done by mounting camera and microscope together on a common baseboard, which should preferably be so designed as to allow the microscope to be used with its tube horizontal, and should provide means for sliding the camera to and from the eyepiece.

The lens of the camera is removed, its place being taken by the microscope, which is fitted to the camera in any convenient way. If the two are independently supported on the base, a flexible connection of black velvet between the two will exclude light while retaining freedom of movement.

Small objects, such as hairs of animals, wings and legs of insects, or vegetable fibres may be mounted between strips of glass bound together. An ordinary electric lamp will serve as the illuminant, and may conveniently be mounted in a black box with a small slit which is placed close to the stage.

Transparent objects are illuminated by transmitted light, but opaque objects are lit from the front, using a condenser to get brilliant illumination. The former method generally gives best results, and allows shorter exposures.

For further details, see *Amateur Photomicrography*, by Alan Jackson (Focal Press, 7s. 6d.).

*Stereoscopic Photo-Micrography*.—There is an old and very satisfactory method by placing the slide or object in a tilting frame attached to the stage of the microscope. The frame with the object being tilted to one side to the proper angle, a photograph is taken; the frame is then tilted to an equal amount in the opposite direction, and another photograph is taken. Prints from the negatives are then mounted in the usual way, to form a stereoscopic slide.

**Photo-montage.** The process of producing a composite print by mounting together cut-out parts of several prints. The term is applied to prints mounted side by side to form a "page of pictures," but is perhaps even more often used where parts of one print are pasted on to another for such purposes as introducing figures into a view. The composite print is usually re-photographed to produce a final print in which the separate parts are no longer distinguishable as such. Montage is one

of the most-used methods of producing photographs of impossible subjects—*e.g.*, a man boldly defying a mouse twice his own size.

**Photo-mural.** An over-size photographic enlargement pasted directly on to a wall as a form of wall-decoration. Such enlargements are often made in sections, or if frieze-like in style may be developed in long lengths by drawing them through a trough of developer. Prints too big for dish development may be processed by spraying or sponging.

**Photon.** The smallest amount of radiant energy (including light energy) that can be added to or taken from any system.

It has long been recognised that energy, like matter, is atomic in structure, and that just as one cannot have less than one atom of matter, one cannot have less than one quantum of energy. Like the atom, the quantum of energy is excessively small; in all our normal experiences, either with matter or energy, many millions of atoms, or quanta, are involved. When, however, research into the relationship between matter and energy is undertaken, as in considering the amount of light that must be absorbed by a single grain of an emulsion to render it developable, the fact that only an exact whole number of quanta of energy can be involved begins to obtrude itself.

In the case of light, the "atom" of energy is called the photon, and the amount of energy in each photon depends upon the frequency (or wavelength) of the radiation involved. A photon of blue light contains more energy than a photon of red light, and a photon of X-rays contains more energy still. The exact magnitude of the energy, in ergs, carried by a photon is found by multiplying the frequency of the radiation, in oscillations per second, by Planck's Universal Constant  $h$ , of value  $6.55 \times 10^{-27}$  erg-secs.

**Photo-Sculpture.** Many inventors have occupied themselves with the problem of making photographs in relief. One of the earliest of these was a Parisian sculptor, Willième, who suggested taking a number of photographs from a series of different view-points, and then transferring the outlines so obtained to the modelling block. This was subsequently modified by Poetschke, who devised apparatus for turning the model, and for obtaining a silhouette lighting, which is obviously what such a method would require; but nothing came of these suggestions. Another worker on these lines, Selke, made use of the kinematograph.

## Photo-Sculpture

The problem was tackled very ingeniously by Carlo Baese. He devised a method of illuminating the sitter by a graduated light, so that the nearest parts received the strongest illumination, and the farthest the weakest. A second negative was made in which this method of lighting was reversed, the nearest points being the least illuminated. From one or other of these negatives a transparency was made, of such density that it exactly obliterated the negative, and this transparency was then placed in contact with the other negative. The effect of this was to give a negative in which all errors due to colour and light and shade of the subject were what may be called cancelled out; and nothing is left but a record of the actual relief of the subject, which was then printed on a bichromated film.

A detailed description of Baese's method was published in *The Photographic Journal* for November, 1910, and a relief from life made by it formed one of the illustrations. Since then, however, nothing more seems to have been done with the process.

A more recent process is that due to H. M. Edmunds, whose method was described in outline in *The Amateur Photographer* for September 7th, 1921. In brief, a clear spiral on an opaque background is produced photographically, by reduction, and is put into a powerful projector in place of a slide. The image of this is projected upon the object to be reproduced, which is thus illuminated by a series of fine lines of light spirally disposed. The object is then photographed by this light, using a camera very close to the projector.

If the object is a flat surface, the photograph shows the spiral undistorted, but if the surface is irregular, as is, for example, the head of a sitter, the distortions produced in the projected spiral give a record of the relief of the object, and so provide means by which the carving can be effected.

From the negative, an enlargement is made on opal glass (paper is inadmissible, as its dimensions change slightly during processing) and this is fixed to the table of a machine in which the movements of a low-power microscope control the movements of an electrically-operated graving tool. By following the lines on the photograph with the microscope, the drill is correspondingly moved over the block of material from which the relief is to be cut. The actual carving is largely mechanical, and yields very pleasing results in bas-relief. Experience shows that in portraiture a relief of about one-third to one-half of that of the actual subject is generally the most satisfactory. (See also BAS-RELIEF.)



## Photo-Telegraphy

**Photo-Telegraphy.** A term which, while strictly meaning the transmission of messages by the aid of light, is often applied to the transmission of still pictures by wire or wireless.

Regular services are in daily use for the telegraphy of news photographs to newspapers, and postal services also exist for the transmission of commercial pictures. Photographs were first transmitted by Professor A. Korn from Paris to London in 1907, and later from Manchester and Paris to London in the Thorne-Baker "Telectrograph," until about 1909, when the high cost of these transmissions made them uncommercial. The art of photo-telegraphy then lay dormant until the advent of the amplifying valve and the modern photo-electric cell.

The modern process consists essentially of a rotating glass cylinder or a drum round which the photographic film or print is wrapped, and a scanning device which travels from one end of the drum to the other while the latter rotates. A light source and lens system focusses a point of light upon the surface of the drum, or passes through it in the case of a glass cylinder and film. The light is reflected back from the surface in the case of a print, falling then on the photo-cell. In this way the entire surface of the image is scanned, the variations in density causing corresponding changes in the electrical output of the cell. These are impressed on a carrier wave, and transmitted by wire or wireless to the distant receiving instrument.

The telegraphed impulses are reconverted into a facsimile image in various ways. One of these employs a galvanometer consisting of a fine metallic flat "string" stretched between the poles of an electromagnet. The poles are tunnelled so that a beam of light can pass through them, this being then concentrated on a sensitive film attached to a drum which is rotated synchronously with that of the transmitting instrument. The string, which in the position of rest intercepts the narrow light beam, shifts to one side with the incoming impulses, so that as the picture tones are lighter or darker so more or less light respectively reaches the film. On development, therefore, a reproduction of the original image is obtained.

Another method of reception depends upon the polarisation of a beam of light passing through a glass cell containing carbon disulphide. The received current is passed through coils or plates which rotate the plane of polarisation. Nicol prisms, fitted at each end of the cell, are so arranged as to extinguish all light when there is no current, but as the received currents affect the carbon disulphide so more or less

light gets through the cell and acts upon the synchronously rotating film drum.

Yet another method of reception employs a microphone fitted with a stylus on the drum, which presses more or less strongly on a sheet of carbon paper and thus marks the paper lying between it and the drum. Another again uses a high frequency gas-filled lamp which glows more or less brightly according to the impressed currents and thus exposes the receiving film.

The time taken for a 10 by 8 inch picture to be transmitted over wires is 3 to 4 minutes. Owing to the perfection of synchronising methods and the ability to tune the amplifying circuits and to choose valve characteristics so that correct gradation is secured in the received picture, the quality of the telegraphed photograph is of a very high order, and large numbers of news pictures are used by modern newspapers, while there are official Post Office services for commercial picture telegrams.

A very important application of the wired photograph has recently been developed for the making of three-colour separation negatives, using scanning devices fitted with the appropriate filters and photo-cells selectively sensitised for the respective spectral regions. The transmitting and receiving drum are mounted on the same shaft, so that difficulties of synchronisation do not occur. Continuous tone photographs can also be broken up into half-tone negatives in the same way, a light chopper dividing the spiral lines of the image into dots of any pre-determined size.

**Physical Development.** The development of the latent image by deposition upon it of silver contained in the developing solution itself, instead of making use, as in the more usual chemical development, of the silver already present in the emulsion.

The method of development used in the Daguerreotype and wet collodion processes was physical (see these entries) and in the latter case bears a close resemblance to the Wellington silver intensifier. (See INTENSIFICATION.)

Physical development has recently been reintroduced, notably by Odell, as a means of obtaining fine grain. For details of this, see FINE-GRAIN DEVELOPMENT, where all necessary formulæ and working instructions are given.

**Pictorial Composition.** The following points on this important subject for the photographer who wishes to make

## Pictorial Composition

pictures by photography are culled from *The Amateur Photographer* :—

The painter can change the forms and colours of a landscape to suit his purpose. The ordinary amateur photographer must accept the subject as nature presents it to him. The only thing he can do is to choose his point of view, the time of day when the light is most suitable, and perhaps introduce some figures in a suitable place. The artist photographer, who sets out to make a picture by the use of various negatives, super-printing, and other methods, is very much in the same position as the artist painter, and must be equipped accordingly, not only with a knowledge of the laws of composition, but also the artistic ability to use them.

There are several of these laws or principles which are known to all designers, and are exemplified in nearly all objects of household decoration. Of these chiefly applicable to the landscape artist we might enumerate the following :—

1. *Principality and Subordination*, the great object of composition being always to secure unity ; that is, to make one complete picture out of many objects. The first mode in which this can be effected is by determining that one feature shall be more important than all the rest, and that the others shall group with it in subordinate positions. This is the simplest law of ordinary ornamentation known to all designers, and, incidentally, no doubt, to all who have done landscape photography.

2. *Repetition*.—Another important means of expressing unity is to mark some kind of sympathy among the different objects. This is best done by repeating certain groups, not symmetrically in imitation of each other, but with variations in form and size, so that one becomes a sort of broken echo of the other.

3. *Continuity*.—Another important and pleasant way of expressing unity is by giving some orderly succession to a number of objects more or less similar. And this succession is most interesting when it is connected with some gradual change in the aspect or character of the objects. The succession of pillars in a cathedral aisle is most interesting when they retire in perspective, becoming apparently smaller and more obscure in the distance. The succession of mountain promontories, one behind the other, on the flanks of a valley ; or the succession of clouds fading farther and farther towards the horizon, each promontory and each cloud being of a

different shape, yet all evidently following a certain appointed order.

4. *Curvature*.—As curves are more beautiful than straight lines, it is necessary to a good composition that its continuities of objects or masses should fall rather in curved lines than in straight or angular ones.

5. *Radiation*.—Another way of producing harmony, especially amongst groups of lines or objects, is to unite them together by radiation; that is, by their all springing from one point or closing towards it. This is an essential part of the beauty of all vegetable form; it is most simply seen in a single flower or leaf, but more beautifully in the complicated arrangement of large boughs and sprays.

6. *Contrast*.—In art, every colour has an opponent colour, which, if brought near it, will relieve it more completely than any other; every form or line may be made more striking to the eye by an opponent form or line near them; a curved line is set off by a straight one; a massy form by a slight one, and so on; and in all good work, the value which any given colour or form would have uncombined is nearly doubled by contrast. And yet a too manifest use of this artifice tends to vulgarise a picture. Great painters do not commonly admit violent contrasts.

7. *Balance and Symmetry*.—Balance is closely allied to symmetry, but in nature this symmetry is never formal nor accurate, as it generally is in a design for some object of applied art, such as a wall-paper or carpet. In landscape, one group of objects may be balanced by an entirely different group in another part of the picture. In figure composition this law is exemplified in many of the works of the Italian painters. Perugino's "Madonna," with the Angel Michael on one side and Raphael on the other, is a beautiful example.

**Pigeon Post.** An ingenious application of micro-photography, carried out by M. Dagron, during the siege of Paris in the Franco-German war of 1871. Messages to those outside were set up in type and reduced by photography so considerably that a bundle of films weighing 15 grs. (1 gm.), and forming the load for a pigeon, contained over 80,000 words. On the safe arrival of a pigeon at its destination, the messages were transcribed and forwarded. (See also AIRGRAPH.)

**Pigment Processes.** See CARBON PROCESS, ARTIGUE'S PROCESS, MARIOTYPE, GUM-BICHRIMATE, OZOTYPE, OIL, BROMOIL, OZOBROME and CARBRO PROCESSES.

**Pinacryptol Green.** See DESENSITISING.

**Pinhole Photography.** Photography in which a pinhole is used in place of a lens. As a pinhole has no focus, objects at all distances are equally sharply rendered, and it can be used at any distance from the sensitive surface. The same pinhole can be used at one moment as a wide-angle and at the next as a long-focus lens, simply by altering the extension of the camera. The image is never quite sharp, but increases in sharpness, up to a point, as the diameter of the pinhole is reduced. With too small a pinhole, diffraction causes the image to become more blurred again; there is therefore a "best size" of pinhole for each extension. Quite wide divergence from the best size is, however, necessary before the loss of definition becomes noticeable.

A pinhole is most easily made by driving a needle through a sheet of metal foil; the burr is then cleaned off, and the needle is passed through again. The metal is then blacked, and put into the camera in place of a lens. The following table gives opposite the number by which needle-size is rated, the diameter of pinhole made, the extension for which it is best suited, and the Watkins-Power number on which exposure is based.

<i>Needle No.</i>	<i>Diameter.</i>	<i>Best Distance.</i>	<i>Circle of Confusion.</i>	<i>W.P. No.</i>
4	0.036 in.	20 ins.	$\frac{1}{80}$ in.	4
5	0.031 "	15 "	$\frac{1}{60}$ "	5
6	0.029 "	13 "	$\frac{1}{55}$ "	5½
7	0.026 "	10 "	$\frac{1}{42}$ "	6
8	0.023 "	8 "	$\frac{1}{32}$ "	7
9	0.020 "	6½ "	$\frac{1}{24}$ "	7½
10	0.018 "	5 "	$\frac{1}{16.5}$ "	8
12	0.016 "	4 "	$\frac{1}{12.5}$ "	10
13	0.013 "	2½ "	$\frac{1}{15.5}$ "	12

To calculate exposure, a kind of false  $f$ /number is obtained by multiplying the W.P. number for the pinhole by the camera extension (pinhole to film or plate). Exposure is worked out in seconds for this  $f$ /number, but in actually exposing minutes are used in place of seconds. This device is necessary to bring the  $f$ /numbers within the range of the meter scales. Using a pinhole of W.P. No. 8 at 6 ins. from the plate, exposure is found for  $f/48$ . If this is half a second, half a minute is actually given.

A recent article by L. A. Turner (*Amer. J. Phys.*, 8, 112-115, April, 1940), contains an improved theoretical treatment of pinhole work. The author shows that the optimum radius of pinhole is given by the formula :

$$r = \left[ \frac{1.2 \lambda v u}{u + v} \right]^{\frac{1}{2}}$$

where  $\lambda$  = wavelength of light used

$u$  = distance of object from pinhole

$v$  = distance of image from pinhole.

The criterion for best resolving power that leads to the figure 1.2 in the formula is not very definite, and it is worth noting that if 0.9 is used instead the formula closely agrees with some experimental work done by Lord Rayleigh to find the best definition. In ordinary landscape or architecture work,  $v$  is small compared with  $u$ , so that the formula may be simplified to :  $r = (1.2\lambda v)^{\frac{1}{2}}$ .

Figures calculated from this, using the factor 0.9 in place of 1.2, agree closely with those in the table on the preceding page if worked out for  $\lambda = 4500$  Å. (blue light). They are therefore correct for non-colour-sensitive material ; the distances should be reduced by about 12 and 20 per cent. for orthochromatic and panchromatic emulsions respectively.

Circles of confusion are difficult to assess accurately, as they have no definite limits ; those given in the table are at least a very good guide to the standard of definition that may be expected in pinhole work.

**Pinholes.** Minute transparent spots on the negative. They are chiefly due to particles of dust adhering to the film during exposure or whilst in the developer. To obviate these the camera should be kept absolutely free from dust, but where pinholes are in existence recourse must be had to retouching or painting them out. (See NEGATIVES, DEFECTS IN.)

**Plain (Salted) Papers.** Home-prepared paper for daylight printing, in which the sensitive salt used is silver chloride. This process, from which albumen printing later developed, gives matt prints, and practically any pure paper can be used. The paper is first coated with a size containing an alkaline chloride, is dried, and is then sensitised with silver nitrate. After printing, the print is gold-toned and fixed much like a

## Plain (Salted) Papers

P.O.P. print. Many formulæ have been produced, but the following instructions are typical of them all.

*Sizing and Salting*—Weigh out :—

Arrowroot . . . . .	192 grs.	(22 gms.)
Ammonium chloride . . . . .	144 "	(16.5 gms.)
Citric acid . . . . .	15 "	(1.7 gms.)
Sodium carbonate . . . . .	30 "	(3.4 gms.)

Rub the arrowroot into a thin cream with an ounce (50 c.c.) of water, bring a further 7 ozs. (350 c.c.) of water to the boil and pour the arrowroot cream into it in a thin stream, with stirring. Boil until a perfectly clear jelly is obtained (about 5 minutes.) Dissolve the chemicals in about 2 ozs. (100 c.c.) of water, add to the arrowroot jelly, and allow to cool. Filter if necessary.

For more brilliant prints, add  $1\frac{1}{2}$  grs. (0.15 gms.) of potassium bichromate to the above; for softer prints, add  $2\frac{1}{2}$  grs. (0.25 gms.) of sodium phosphate.

To apply to the paper, measure out the above at the rate of  $\frac{1}{2}$  minim for every square inch of paper (0.5 c.c. for 100 sq. cms.) Pin paper flat and taut on a board, using glass-headed pins, pour the salted size on to the middle of the paper, and spread it evenly with a flat sable brush about 3 ins. wide. As soon as the paper is evenly coated, work over it with a round hog-hair stippling brush, using overlapping circular strokes, until the paper is surface-dry. Then dry in a warm place.

*Sensitising*.—Prepare :—

Silver nitrate . . . . .	70 grs.	(8 gms.)
Citric acid . . . . .	20 "	(2.3 gms.)
Water . . . . .	1 oz.	(50 c.c.)

This solution is applied in the same quantity, and in the same way, as the salted size. When dry, the paper is ready for printing.

*Matt Albumen Paper*.—A method of preparing paper which gives results intermediate between those of plain salted and albumen papers, is the following, which is due to Hübl.

Prepare :—

White of egg . . . . .	1 oz.	(100 c.c.)
Arrowroot solution . . . . .	1 "	(100 c.c.)
Salt . . . . .	30 grs.	(6.3 gms.)

The albumen must be whipped to a froth, and allowed to stand 24 hours to clear. The arrowroot solution must be made as described, and when its temperature has dropped

to 90° F. the two solutions can be mixed; it can then be brushed on to the paper. The sensitiser for this may either be a plain solution of silver nitrate, or the above-given formula with half the amount of citric acid.

*Printing and Toning.*—The paper, of either type, is printed by daylight under a negative, which must have strong contrasts. Printing is carried on till the print is deeper than it is required to be when finished. The print is then kept on the move for 5 to 10 minutes in a salt solution of strength about 1 to 1½ per cent., and then washed briefly. Almost any weak toning bath may be used; it should contain about 1 part in 10,000 of gold. A suitable formula is:—

Gold chloride	.	.	.	1 gr.	(0.1 gm.)
Precipitated chalk	.	.	.	110 grs.	(12.5 gms.)
Water	.	.	.	20 ozs.	(1,000 c.c.)

Shake well, stand till clear, and decant. This bath gives purple and purple-brown tones. For sepia and brown-black platinum toning is used. The following is satisfactory:—

Potassium chloroplatinite	.	.	.	2 grs.	(0.2 gm.)
Dilute phosphoric acid	.	.	.	¼ oz.	(12.5 c.c.)
Water	.	.	.	20 ozs.	(1,000 c.c.)

The salt bath mentioned above is essential, and prints must be well washed before fixing. For rich warm blacks, tone in gold till the colour just begins to change, wash well, and transfer to the platinum bath.

Fix in 10 per cent. hypo, made slightly alkaline with sodium carbonate.

See also KALLITYPE.

**Plate-holder.** See DARK SLIDE.

**Plate Speeds.** See SENSITOMETRY; also EXPOSURE, EXPOSURE METER.

**Plates.** The photographic glass plates coated with sensitive emulsion upon which the exposure is made for the production of negatives by subsequent development are usually referred to simply as "plates," or "dry plates" as distinct from "films." After exposure and development, both plates and films are referred to as "negatives."

**Platino-bromide and Platino-matt Bromide Paper.** These terms are used sometimes to describe a certain variety of bromide paper, the surface and tone of which are supposed to resemble those of a platinotype print.



## Platinotype

**Platinotype.** A contact printing process based on the reduction of a ferric salt to a ferrous salt by the action of light. The ferrous salt is in turn made to reduce a platinum compound to metallic platinum, this forming the final image. Owing to the chemically inert nature of platinum, a print so made is far more permanent than any print having a silver image can be. No emulsion is used, so that the picture lies on the natural surface of the paper, allowing prints of distinctive character to be made.

Owing largely to the high cost of platinum, the process is much less used than in the past, and commercially-prepared paper is no longer available in this country. Paper may, however, be sensitised by hand without much difficulty. The formulæ and instructions given here are largely due to Paul L. Anderson (*American Photography*, Oct., 1937, and July, 1938).

The paper used should be of high quality, and if extreme permanence is desired a linen paper should be used. Drawing-paper of most types is suitable, and some varieties may with advantage be sized. For this, soak 150 grs. (11 gms.) of opaque gelatine in 30 ozs. (1,000 c.c.) of water for half an hour, and dissolve on a water-bath at 140° F. (60° C.). Add 45 grs. (3.4 gms.) of powdered alum, 7 ozs. (225 c.c.) of methylated spirit and filter into a dish. Immerse the paper bodily in this, breaking all air bubbles; soak for 3 minutes and hang up to dry. A second treatment may be necessary with some papers.

The solutions needed for sensitising are:—

- |     |                           |   |   |   |          |            |
|-----|---------------------------|---|---|---|----------|------------|
| 1.  | Oxalic acid               | . | . | . | 16 grs.  | (1.8 gms.) |
|     | Ferric oxalate            | . | . | . | 240 "    | (27 gms.)  |
|     | Distilled water to        | . | . | . | 2 ozs.   | (100 c.c.) |
| 2.  | Oxalic acid               | . | . | . | 16 grs.  | (1.8 gms.) |
|     | Ferric oxalate            | . | . | . | 240 "    | (27 gms.)  |
|     | Potassium chlorate        | . | . | . | 4 "      | (0.45 gm.) |
|     | Distilled water to        | . | . | . | 2 ozs.   | (100 c.c.) |
| 3.* | Potassium chloroplatinite | . | . | . | 184 grs. | (21 gms.)  |
|     | Distilled water to        | . | . | . | 2 ozs.   | (100 c.c.) |

The ferric oxalate should be in the form of dry, bright green scales; if brown, or if the scales show a tendency to stick together, the sample should be rejected. The chloroplatinite

\* For palladiotype, replace this with

Potassium chloropalladite	130 grs.	(14.8 grms.)
Distilled water to	2 ozs.	(100 c.c.)

## Platinotype

should be in the form of dry, clean crystals of ruby-red colour. All three solutions should be stored in the dark or in brown bottles.

For coating, use a flat paint-brush with short hairs set in a thin row. Preferably they should be set in rubber. The paper is pinned to a flat board, or clipped to a sheet of glass, and just enough solution to coat it is mixed in a small measure or an egg-cup. For full black shadows, about 175 minims per 100 sq. ins. of paper (1.6 c.c. per 100 sq. cms.) will be needed; for prints in which the darkest shadows are only grey, amounts down to 60 minims per 100 sq. ins. (0.55 c.c. per 100 sq. cms.) may be used, provided the brush does not absorb too much of the liquid. The relative qualities of No. 1 and No. 2 solutions control the contrast of the print.\* For normal contrast take—

Solution 1	.	.	.	.	.	.	7 parts.
Solution 2	.	.	.	.	.	.	4 ..
Solution 3	.	.	.	.	.	.	12 ..

For soft prints, replace some or all of Solution 2 with an equal amount of Solution 1; for more contrasty results, similarly replace Solution 1 with Solution 2.

Pour the mixture in a pool in the centre of the paper, and at once spread it with the brush. Continue brushing till the paper is surface dry, and then dry in warm air or before a fire, and with the aid of a fan, in 5 to 10 minutes. The paper must be dry enough to crackle when flexed, and it must either be used at once or stored in a calcium tube (*q.v.*). Coating can be carried out in ordinary room light if not too intense; the paper should be dried in almost complete darkness.

Printing requires about 5 minutes in sunlight or correspondingly longer in the shade, behind a negative of normal density. The paper is sufficiently exposed when all detail in the image is visible in a brownish grey colour, the unexposed margins remaining yellow. The paper must be kept absolutely dry; printing should be rapid (in the sun if the negative is not too thin) and a sheet of thin indiarubber should be placed between the paper and the back of the frame.

Development is conducted by immersing the print, at room temperature, for 1 or 2 minutes in one of the following solutions.

\* With palladiotype, this control is less marked.

## Platinum

For neutral black tones :—

Hot water . . . . .	24 ozs. (500 c.c.)
Potassium oxalate . . . . .	8 „ (160 gms.)

For cold blacks, use :—

Hot water . . . . .	24 ozs. (500 c.c.)
Potassium oxalate . . . . .	4½ „ (90 gms.)
Potassium phosphate (mono- basic) . . . . .	1½ „ (30 gms.)

For warm blacks, use :—

Hot water . . . . .	24 ozs. (500 c.c.)
Potassium oxalate . . . . .	8 „ (160 gms.)
Mercuric chloride . . . . .	30 grs. (1·3 gms.)

The warmth of the tone is controlled by the amount of mercuric chloride used.\* All these developers keep well, and may be used repeatedly.

When development is complete, clear in three successive baths of 1½ per cent. hydrochloric acid,† leaving the print 5 minutes in each, then wash and dry.

Increased contrast may be obtained‡ by adding a small amount of potassium bichromate (about 0·1 per cent.) to the developer. Reduced contrast can be had by adding a few drops of the dilute acid used for clearing; care must therefore be taken that none of this gets into the developer by accident. Warming the developer, up to 160° F. (70° C.), also gives reduced contrast and a warmer tone.

### *Platinum Printing-Out Process.*

In this process, due to Pizzighelli, the image appears at full strength during printing, after which it only requires clearing in dilute hydrochloric acid as above. To secure this behaviour, an oxalate (the usual developing agent) is incorporated in the sensitising mixture, so that development takes place as printing proceeds. Since a trace of moisture is necessary for this, the paper is too inconstant in its behaviour for the process to be really practical.

**Platinum** (Fr., *Platine*; Ital., *Platino*; Ger., *Platin*).  
Pt = 196·7. This element occurs usually in the free state,

\* Palladium, which in any case gives a warmer tone than platinum, is not very sensitive to mercuric chloride as a means of further increasing warmth of colour.

† For palladiotype prints, reduce the strength to ½ per cent.

‡ This is ineffective with palladium prints.

the chief sources of supply being Mexico, Brazil, and Siberia. It is a silvery white metal, having specific gravity 21.5. When in an extremely fine state of division, it is black, and is one of the most inert of all metals. It is tolerably hard, has a high melting point ( $1750^{\circ}\text{C.}$ ) and is not dissolved by hydrochloric, nitric, or sulphuric acid, and only slightly acted upon by some alkaline substances.

**Playertype.** See REFLEX COPYING.

**Pneumatic Release.** A form of shutter-release now superseded for most amateur work by the flexible wire release. It consisted of a ball and tube, the latter ending on a cylinder on the shutter itself, so that on compressing the ball the resulting air-pressure drove a piston down the cylinder and so released the shutter. In another form, chiefly used with roller-blind shutters, the tube ended in a small teat. This, normally flat and empty of air, was inflated by pressing the bulb, and in its expansion it moved a catch to release the shutter.

**Poisons.** None of the chemicals used in ordinary photography are in any sense dangerous if used normally; on the other hand, almost any photographic solution or chemical will give rise to more or less unpleasant symptoms if taken internally in sufficient quantity. It is therefore a sensible precaution to keep photographic chemicals in a place where they cannot possibly be mistaken for medicines or beverages, or inadvertently used in cooking.

Nevertheless there are a few chemicals, mostly used in special processes, with which no liberties should be taken. The following paragraphs show how these substances may be handled in safety.

**Acids.** With the exception of oxalic acid, no acid used in photography is in the least poisonous in the true sense, though several are intensely corrosive if sufficiently concentrated. A few drops of concentrated sulphuric acid (oil of vitriol) placed on the tongue would cause extreme pain and extensive damage; the same amount of acid, diluted with half a cupful of water, could be drunk without producing any ill effects whatever.

Concentrated sulphuric and nitric acids are immediately destructive if they reach mouth or eyes, or even a slight abrasion of the skin; to whole skin, on the other hand, they do no appreciable harm for several seconds. Neither should ever be handled except within immediate reach of a tap under

## Poisons

which any acid reaching the person (or clothes) can be washed away with a copious stream of water, which instantly renders it harmless. The same precaution is advisable with concentrated hydrochloric and glacial acetic acids, though these are much less corrosive than either of the other acids mentioned.

Note also that when sulphuric acid and water are mixed much heat is generated ; if water is poured on to the concentrated acid the water may boil and sputter hot acid into the face. To dilute sulphuric acid, pour it in a thin stream into water, with continuous stirring, and if the solution gets too hot leave it to cool before adding the rest of the acid.

Oxalic acid and its salts (oxalates) are poisonous if taken internally, even in small amounts, but are quite non-corrosive. It is best not to allow them to come into contact with broken skin. Other acids used in photography are neither corrosive nor poisonous, unless swallowed in fair quantity.

*Alkalies.* Caustic soda and caustic potash, in solid form or in concentrated solution, are decidedly corrosive. Special care should be taken in breaking sticks or lumps to avoid all chance of small particles reaching the eyes. It is sufficient to wrap the stick in paper and to turn the head away, or close the eyes, at the instant of breaking it. As with corrosive acids, a copious stream of water should be used to remove any solid, or strong solution, that may reach skin or clothes.

Even the strongest ammonia is not corrosive to skin or clothes, but its vapours actively attack eyes, nose and throat. To reduce the amount of vapour given off, strong ammonia should if possible be diluted to half strength as soon as bought ; this will also reduce loss of strength in storage. It is best to handle strong ammonia in a slight draught blowing the vapours away from the operator.

No precautions are necessary in handling other photographic alkalies.

*Developing Agents.* Most of the ordinary developing agents require no special care in handling (though all will produce stains if spilt). Metol and paraphenylene diamine are liable to cause skin trouble with a few specially susceptible persons, but the chief danger is from the dry substance rather than solutions. If any dry chemical that may reach the skin is washed away, and solutions, including developers, are never allowed to dry on the skin, no normal persons need take any further precautions.

*Cyanides.* All cyanides (*not* including ferricyanides or sulphocyanides) are exceedingly poisonous ; so much so that

even a fairly weak solution should not be allowed to come into contact with broken skin. Further, cyanides, especially in acid solution, give off a vapour, smelling of bitter almonds, that it is dangerous to inhale. Handle solid or solution with spatula or forceps, and never use cyanides except in a well-ventilated room with a draught carrying vapours away from the operator. Then, and then only, cyanides are safe to use.

*Mercury.* Metallic mercury (quicksilver) is poisonous, and is much more dangerous than it appears because it may be absorbed unconsciously in the form of vapour. Any supplies of liquid mercury must therefore be closely sealed. Mercuric salts are poisonous enough to make it advisable not to allow solid or solution to come into contact with broken skin, but are otherwise perfectly safe to handle.

*Other Chemicals.* No special precautions are needed in dealing with photographic chemicals not mentioned above, though it is a sound general rule to allow no chemical to come into contact with broken skin. Further, no dry chemicals should be left for long on the hands, and after wetting the hands with any solution they should never be dried on a towel without first rinsing the solution away under the tap. Habitual failure to observe the latter precaution is a very common cause of chemical dermatitis.

**Polarising Filter.** A filter that suppresses light vibrating in one particular plane, while freely passing light vibrating in a plane at right angles to this. Light reflected from a polished surface—glass, water, polished wood, glossy enamel, etc.—is to a large extent polarised, which means that it vibrates almost entirely in one plane. It is in photographing a subject containing reflecting surfaces that a polarising filter placed over the lens is of value. By so turning the filter that the plane in which it suppresses light coincides with the plane in which the reflected light is vibrating, the light reflected from the polished surface does not enter the lens of the camera, and so the reflection does not appear in the photograph. The polarising filter is of particular value in commercial photography.

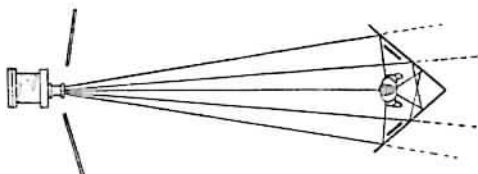
**Polypose.** A term applied to a photograph in which the same person is shown in two or more poses. The effect can be obtained either by multiple exposure or by the aid of mirrors. A simple and effective method of making a polypose photograph by double exposure is the following: Paste a piece of black paper over the front of the lens-hood, and when

## P.O.P.

the paste is dry make a vertical cut through the paper in such a position that the width of paper on one side of the cut is about twice as great as that on the other. Clear the smaller piece of paper away altogether, so uncovering about one-third of the opening of the hood. Fit a temporary focusing screen (if the camera does not already possess one), and see just how much of the view is shown on the screen. Pare away the paper until illumination extends over just half the screen.

If now an exposure is made, half the view will be recorded; by turning the hood round and giving a second exposure, the other half of the view will be photographed. With correct adjustment, it is possible to photograph the view thus in two halves, giving equal exposures, and obtain a negative in which the two halves so shade off into one another that no dividing line is visible. With the camera on a stand, and background objects left untouched, the same person may be twice included, once in each half of the view.

With two mirrors of large size, the number of effects obtainable is very great. By placing them face to face and the sitter between, reflection and re-reflection can be so arranged



that the sitter in each of the mirrors appears as a series of copies of himself arranged in a row, side by side. Placing the mirrors so that their edges meet at an angle of  $75^{\circ}$  (see diagram), and letting the sitter face the angle, five different views of the same subject are obtained, all giving essentially different views of the face. This method has very distinct advantages as a style of portraiture, and gives great scope for ability in posing and lighting. It will be seen from the diagram that the camera is arranged to point between two plain screens to prevent any part of the room near the camera coming into reflection.

**P.O.P.** An abbreviation for "Printing-out Paper," a term which may be applied to any paper in which an image is produced by exposure alone, as distinct from those in which

it is only revealed by subsequent development. In normal usage the abbreviation P.O.P. always means gelatino-chloride paper (*q.v.*)

**Portrait Film.** A variety of cut film (*q.v.*)

**Portrait Lens.** See LENS.

**Portraiture.** It is so common for cameras to be used for the photography of people that it is hardly possible to say exactly where snapshotting ends and true portraiture begins. But as generally used, "portraiture" implies that the photographer has had some measure of control over lighting, background, and pose, and that he has made a definite attempt to produce either a pictorial study or a representation showing something of the character of the sitter. Deliberation and thought on the part of the photographer, and co-operation on the part of the sitter, are both implied by the term "portraiture."

Portraiture was the first, and for long the chief, application of photography. The professional has continued on more or less conventional lines evolved in the course of regular studio work, with standardized apparatus and lighting, whereas amateurs have often been more original and adventurous in their tendencies.

The most essential equipment for portrait work is a camera fitted with a lens of focal length considerably greater than that normal for the size of negative being made. This is needed to obtain a head of good size on the negative without being compelled to bring the camera close to the sitter, a proceeding that invariably results in an over-accentuation of perspective, giving a result that is often more of a caricature than a likeness. Failing a long-focus lens, the worker will have to be content to make his final prints by considerable enlargement of a small portion of his negative. No exact rule can be given, but in general it is unwise to bring the camera nearer to the sitter than about seven to ten feet, and a greater distance is usually preferable.

The size and type of camera is largely a matter of personal preference, though a camera making very small negatives is on the whole to be avoided, particularly if no long-focus lens is available. The reason is simply that graininess and blemishes are more noticeable in portraiture than in any other type of subject, and the larger the original image on the negative the more completely such faults can be avoided. If retouching of the negative is contemplated, nothing much smaller than



## Portraiture

half-plate, or quarter-plate at the very least, should be considered.

It is important, too, that the camera should be one capable of being rigidly mounted on a stand, and that the shutter fitted should have a good range of slow speeds that can be used without causing vibration of the camera. Most portraits are taken with an exposure of about half to a tenth of a second.

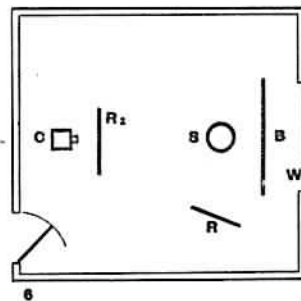
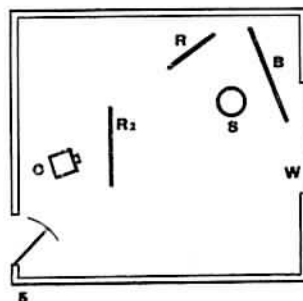
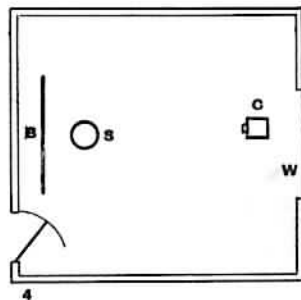
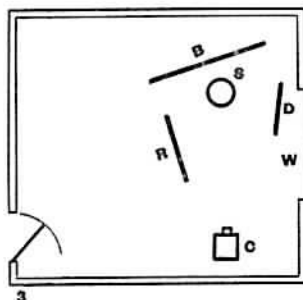
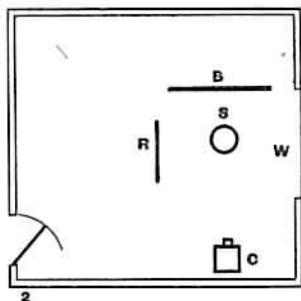
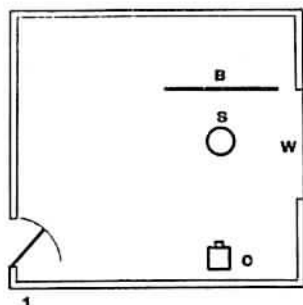
In embarking upon portraiture in an ordinary room, the background is often a difficulty. A plain wall is suitable, as are unpatterned curtains thrown well out of focus, or a special roll-up canvas background of light tint on one side and dark tint on the other may be bought or made. The exact depth of background tone on the print can be varied within wide limits by controlling the amount of light falling on it at the time of the exposure. For head-and-shoulder portraits, and even half-lengths, a background of size five feet by four is large enough.

For indoor portraiture by daylight a reflector is desirable to throw light on to the side of the sitter away from the window. A light wooden frame, about  $4 \times 5$  feet, covered with white calico, or even white paper, is convenient, but improvisation is often possible. A diffusing screen is also useful; it may take the form of a wooden hoop covered with tracing linen. But such a screen is only really useful if it can be moved and adjusted readily, and then fixed in the required position. The effects obtained with the screen close to the sitter are totally different from those obtained by covering the window itself with a diffusing medium.

Nowadays, however, most portraits are taken by artificial light, using photoflood or similar lamps in reflectors. Suitable stands may be bought or improvised at home; they should be movable, and adjustable both for height and angle. Usually a secondary lamp, often of lower power than the main lamp or covered with a diffuser, replaces the reflector suggested for daylight work.

Panchromatic film is generally preferred to orthochromatic, as it gives a softer rendering of skin texture. When working by artificial light, a pale blue filter is often useful; in its absence lips often reproduce too light, and blue eyes too dark. With orthochromatic film, on the other hand, lips, especially if lipsticked, usually reproduce too dark, and skin texture may be rather coarse. Many prefer orthochromatic film for portraits of men, and panchromatic for portraits of women.

## Portraiture



The above sketches show in plan a room arranged for portraiture at home. (W) is a single window admitting good north light, but shielded at the bottom. (S) is the sitter; (C) the camera; (B) the background; (R) the reflector; (R<sub>1</sub>) secondary reflector with hole cut in centre, as described in text. (D) diffuser. For artificial light work the main illuminant would be at the place occupied by the window and a secondary light could be used in place of the reflector. A diffuser may be necessary with lamps to help soften the direct light.

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The development of the negative and the lighting of the subject have to be considered as one problem. A soft lighting, with the shadow side of the face not much less brightly lit than the other, calls for rather long development; contrasty lighting with heavy shadows, on the other hand, calls for short development. For most subjects, soft lighting and fairly full development is best, but the untrained eye almost invariably under-estimates the contrast of the subject. Hence the usual advice to cut development time short for portrait subjects.

The accompanying diagrams may help the beginner to understand the art of lighting, which is the key to successful portraiture. The sketches show the plan of an ordinary room, and are almost self-explanatory. They are based on the use of daylight, but the modifications needed to adapt them to artificial light work are simple, and are explained below the diagrams themselves.

In (1) there is a strong light from one side only, which will produce somewhat violent contrasts of light and shade on the face of the sitter.

In (2) the arrangement of the background, sitter and camera in relation to the window is unchanged, but a reflector screen has been added to lighten the shadow side of the face. The nearness and angle of this will affect the modelling considerably and should be experimented with to achieve the best results.

In (3) a much softer lighting is secured by having the sitter further away from the source of light. This can be rendered softer still by means of a diffusing screen placed between the light and the face. Here again the reflector can be manipulated and placed in different positions and at different angles to secure a variety of modelling.

In (4) flat front lighting is secured by the arrangement shown. Here the sitter is facing the light and this position is suitable for obtaining high key results. For this purpose a light toned background should be used and the sitter also in light or white clothes. A certain amount of modelling can be introduced to this lighting by the aid of a reflector, or, in the case of artificial light, by the aid of a secondary light high up and to one side. This form of lighting has to be handled very carefully, or the results may be so flat as to produce insipid and characterless portraits, but with the right kind of model very decorative effects are sometimes possible.

(5) is the arrangement for securing the so-called "Rembrandt lighting." In this the face is more or less in shadow,

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but with a bright edge of light or concentrated light from one angle. Very slight movement of the sitter in relation to the source of lighting and the camera will effect considerable alterations in this lighting. It is an excellent arrangement for experiment to secure striking and dramatic results. The reflector is useful here to lighten the shadow side or to introduce a cross lighting.

(6) is an arrangement for back lighting. This is more easily achieved by artificial light when one lamp can be placed directly behind the sitter, who completely shields it, but leaving a glow of light showing as a sort of halo behind the head. This generally calls for a dark background. A secondary light is used to illuminate the front of the sitter, or in the case of daylight this can be achieved with reflectors. In daylight this form of back lighting can be secured with a dark background placed in front of the window, as shown in the sketch, with a small hole cut in it allowing a beam of light to strike in behind the figure.

In both (5) and (6) it is a good plan at times to use a reflector with a hole cut in it through which the photograph is taken. This not only allows a direct front reflection on to the sitter, but acts also as a lens shade to screen the lens from the direct rays of light coming from immediately in front, and which might tend to fog the film or plate.

This represents the six main arrangements of lighting to give definitely different effects, and to form the basis for the student who wishes to experiment in portraiture either by daylight or by artificial light.

By working in an ordinary room, without a special background, many pleasing varieties of "at home" portraits may be made, showing the sitter in his own usual surroundings. Care must be taken in such cases to avoid conflicting elements, such as pictures, unnecessary furniture, ornaments in the background that may catch the light, and so forth. The aim should always be to make the sitter the main centre of interest, and to keep the background and surroundings simple even if this means some re-arrangement of the furniture.

For normal portraiture the camera should be at the level of the eyes, although in the case of short people a lower viewpoint will add dignity, whilst for very tall people a higher viewpoint may be employed. The face should be carefully studied

## Portraiture : Exposure

before the portrait is taken, so that a characteristic expression or attitude may be obtained. The eyes should follow the direction of the face, so that if the head is turned away the eyes should be turned in the same direction, and not back to the camera, unless a particularly coy or sly expression is being sought.

In all portrait work the question of exposure is vitally important. Tables purporting to give the exposures needed when working indoors by daylight would be only misleading, for the possible variations in conditions are too great. Only a photo-electric meter or extensive experience will help here. But in work by artificial light it is possible to describe and tabulate the conditions with high precision; accurate exposure tables, therefore, can readily be constructed. Those that follow are adapted from a set published in *Amateur Photographer*, and can be fully relied upon.

### EXPOSURE TABLES FOR ARTIFICIAL LIGHT.

The following tables apply to gas-filled pearl lamps in reflectors, placed so as to give a more or less frontal lighting of the subject. Shadows of normal depth are allowed for, the assumption being that the subject is in a fairly light room not too far from the wall. If this condition does not hold, either a reflector should be used or extra exposure given to allow for the absence of reflected light in the shadows.

The factors allowed for in the tables are speed of film, wattage of light, distance of light from subject, angle of lighting, and lens-aperture. To calculate an exposure, appropriate numbers are taken from the various tables and added together. Opposite the total in Table VI is found the exposure required.

*Example.*—A portrait is to be taken on a panchromatic film of speed 30° Sch. by the light of two Photoflood lamps placed at 5 feet from the sitter. Stop to be used  $f/4.5$ . From Table I the film has the factor 4. From Table II two Photofloods (or 1,600 watts) have factor 2, making the total  $(4 + 2)$  up to 6. The distance, 5 feet (Table III) adds 9, bringing the total  $(6 + 9)$  up to 15. The stop (Table V) adds a further 7, making the total now  $(15 + 7) = 22$ . Reference to Table VI shows that the required exposure is  $\frac{1}{22}$  sec.

# Portraiture: Exposure

## TABLE I. FILM SPEEDS.

RATED SPEED.			FACTOR.	
Din.	Scheiner.	H. and D.	"Chrome film" Pan film.	
$\frac{1}{16}$ - $\frac{1}{8}$	35-37	7,000-14,000	2	0
$\frac{1}{32}$ - $\frac{1}{16}$	32-34	3,500- 7,000	4	2
$\frac{1}{64}$ - $\frac{1}{32}$	29-31	2,100- 3,500	6	4
$\frac{1}{128}$ - $\frac{1}{64}$	26-28	1,300- 2,100	8	6
$\frac{1}{256}$ - $\frac{1}{128}$	23-25	800- 1,300	10	8
$\frac{1}{512}$ - $\frac{1}{256}$	20-22	400- 800	12	10
$\frac{1}{1024}$ - $\frac{1}{512}$	17-19	200- 400	14	12

## TABLE II. LIGHT INTENSITY.

WATTS.	FACTOR.						
50 . . . . .	.	.	.	.	.	.	12
75 . . . . .	.	.	.	.	.	.	11
100 . . . . .	.	.	.	.	.	.	10
150 . . . . .	.	.	.	.	.	.	9
200 . . . . .	.	.	.	.	.	.	8
300 . . . . .	.	.	.	.	.	.	7
400 . . . . .	.	.	.	.	.	.	6
600 . . . . .	.	.	.	.	.	.	5
800 or 1 Photoflood	.	.	.	.	.	.	4
1,200 . . . . .	.	.	.	.	.	.	3
1,600 or 2 Photofloods	.	.	.	.	.	.	2
2,400 or 3 Photofloods	.	.	.	.	.	.	1
3,200 or 4 Photofloods	.	.	.	.	.	.	0

## TABLE III. DISTANCE OF LIGHT.

FEET.	FACTOR.		FEET.	FACTOR.		FEET	FACTOR.	
1 . . . . .	.	0	$3\frac{1}{2}$ . . . . .	.	7	11 . . . . .	.	14
$1\frac{1}{4}$ . . . . .	.	1	4 . . . . .	.	8	$13\frac{1}{2}$ . . . . .	.	15
$1\frac{1}{2}$ . . . . .	.	2	$4\frac{3}{4}$ . . . . .	.	9	16 . . . . .	.	16
$1\frac{3}{4}$ . . . . .	.	3	6 . . . . .	.	10	19 . . . . .	.	17
2 . . . . .	.	4	$6\frac{3}{4}$ . . . . .	.	11	22 . . . . .	.	18
$2\frac{1}{2}$ . . . . .	.	5	8 . . . . .	.	12	27 . . . . .	.	19
3 . . . . .	.	6	$9\frac{1}{2}$ . . . . .	.	13	32 . . . . .	.	20

# Portraiture: Exposure

TABLE IV. ANGLE OF MAIN LIGHTING.

ANGLE.	FACTOR.
Up to 45 degrees . . . . .	0
45 to 50 " . . . . .	1
50 to 60 " . . . . .	2
60 to 70 " . . . . .	4
70 to 80 " . . . . .	6

TABLE V. STOPS.

STOPS.	FACTOR.	STOPS.	FACTOR.
<i>f</i> /1.4 . . . . .	0	<i>f</i> /4.8 . . . . .	7
<i>f</i> /1.6 . . . . .	1	<i>f</i> /5.6 . . . . .	8
<i>f</i> /2 . . . . .	2	<i>f</i> /6.7 . . . . .	9
<i>f</i> /2.4 . . . . .	3	<i>f</i> /8 . . . . .	10
<i>f</i> /2.8 . . . . .	4	<i>f</i> /9.6 . . . . .	11
<i>f</i> /3.2 . . . . .	5	<i>f</i> /11 . . . . .	12
<i>f</i> /4 . . . . .	6	<i>f</i> /14 (Most Box Cameras) . . . . .	13

TABLE VI. EXPOSURES.

TOTAL.	EXPOSURE.	TOTAL.	EXPOSURE.
10 . . . . .	1/1,000	25 . . . . .	1/6
11 . . . . .	1/700	26 . . . . .	1/4
12 . . . . .	1/500	27 . . . . .	1/3
13 . . . . .	1/350	28 . . . . .	1/2
14 . . . . .	1/250	29 . . . . .	3/4
15 . . . . .	1/175	30 . . . . .	1
16 . . . . .	1/120	31 . . . . .	1 1/2
17 . . . . .	1/100	32 . . . . .	2
18 . . . . .	1/60	33 . . . . .	3
19 . . . . .	1/40	34 . . . . .	4
20 . . . . .	1/30	35 . . . . .	6
21 . . . . .	1/20	36 . . . . .	8
22 . . . . .	1/16	37 . . . . .	12
23 . . . . .	1/10	38 . . . . .	16
24 . . . . .	1/8	39 . . . . .	24

*Non-Standard Lights.* If opal lamps are used instead of pearl, add 1 to the total before using Table VI. If Nitraphot lamps are used, subtract 2 from the total. If reflectors are not used, add an extra 2 to the total, and if diffusers are put in front of the lamp, add still a further 1 or 2, according to the amount of light they obstruct. An incandescent gas burner is about equivalent to a 50-watt electric lamp.

*Several Lamps at Different Distances.* For this case strict accuracy requires that the contribution made by each lamp to the total illumination be worked out, and the exposure then deduced from their sum. In practice it is sufficient to work out the exposure for the main light and either ignore the rest, or make such small correction for them as common sense may suggest. The main light for this purpose is not necessarily the bulb of highest power, but that for which the figures from Tables II and III (and Table IV if the light comes very much from side or top) add up to the smallest total. If two lights give the same total, it will be correct to give half the exposure calculated for either alone.

**Positive.** The familiar photograph, whether on paper or glass. So called to distinguish it from a negative, in which lights and shades are reversed. A diapositive is a positive on a transparent support, and an ordinary print on paper, for viewing by reflected light, is sometimes called a kata-positive.

**Postage-Stamp Photographs, Camera for.** See MULTI-PLYING CAMERA.

**Postcards, Photographic.** Specially prepared postcards, cut to regulation size and coated with bromide, gaslight, or chlorobromide emulsion are supplied by practically every maker of sensitive papers. The procedure for the production of picture postcards with these printing bases is exactly the same as with ordinary paper prints.

**Potassium Bichromate** (Fr., *Bichromate de potasse*, *Chromate rouge de potassium*; Ital., *Bicromata di potassa*; Ger., *Kaliumdichromat*).  $K_2Cr_2O_7 = 294$ . Synonyms: Potassium Dichromate, Red Chromate of Potash, Acid Chromate of Potash. Is prepared on a large scale from chrome iron ore. It is met with commercially as fine orange-red crystals, which give a very deep-coloured solution. Solubility, 5 to 7 per cent. in cold, 100 per cent. in hot water; insoluble in alcohol. It is of great importance commercially, the fact of its being



decomposed by light when in contact with organic matter being taken advantage of. It is used for dyeing, and also for tanning hides, the action in this case being analogous to that in the carbon process. It is used in photography in the chromium intensifier; to reduce contrast in bromide printing, in reversing solutions for colour or reversible cine films; in bleachers for various purposes; it sensitises colloids to light, and so is used in the carbon, gum, and allied processes, and also in photo-mechanical work. It is also used in cleaning mixtures.

A 10 per cent. solution is often referred to in photographic literature. This will deposit crystals at any temperature below about 62° F. Replace it, therefore, with a 5 per cent. solution, taking twice as much of it. (See also CARBON, OIL, BROMOIL, GUM-BICHROMATE, and PHOTO-MECHANICAL PROCESSES.)

**Potassium Bromide** (Fr., *Bromure de potasse*; Ital., *Bromuro di potassio*; Ger., *Bromkalium, Kaliumbromid*).  $KBr=119$ . Prepared in white cubical crystals by acting on ferric bromide with potassium carbonate or by the action of bromine itself on caustic potash, and subsequent purification and crystallisation. Solubility, about 35 per cent. in cold, 102 per cent. in hot water. It is used chiefly as a restrainer in developers, but also in bleachers to form silver bromide. In developers, it prevents fog and reduces grain size, but cuts down the effective speed of the emulsion. Excess of bromide in developers for black-tone papers gives greenish-blacks; with warm-tone papers bromide helps towards warmth of tone. (See DEVELOPMENT.)

**Potassium Carbonate** (Fr., *Carbonate de potasse*; Ital., *Carbonato di potassa*; Ger., *Kaliumcarbonat, Kohlensaures Kali, Potasche*).  $K_2CO_3, 3H_2O=192$ . Synonyms: Pearlash, Subcarbonate of Potash, Salt of Tartar, Salt of Wormwood, Potash. It contains nearly always about 16 per cent. of water of crystallisation, and is prepared by lixiviation, and subsequent purification, of the ashes of wood and vegetable matters. Solubility, about 80 per cent. in cold water; insoluble in alcohol and ether. It is extremely deliquescent—that is, absorbing moisture from the air—and becomes a pasty mass. It is used occasionally as an alkali in developers, and for dehydrating alcohol used for drying negatives or prints. Except perhaps with glycin, it is little used in modern developers; it gives, however, rather higher alkalinity than does sodium carbonate. A mixture of 9 parts sodium carbonate

well in solid form ; solutions should be protected from light and not allowed to come into contact with a cork unless it is waxed. Used in Farmer's reducer, and in bleachers and toning baths. Also in cyanotype printing. Ferricyanides are generally considered to be non-poisonous, but no liberties should be taken. Solutions and solid are perfectly safe to handle for all photographic purposes.

Note that the yellow potassium ferrocyanide, quite useless as a substitute for ferricyanide, is sometimes accidentally supplied in its place. (See REDUCTION and TONING.)

**Potassium Hydroxide** (Fr., *Potasse caustique* ; Ger., *Ätzhali*). Synonyms : Caustic potash, Potassium hydrate  $\text{KOH}=56$ . White lumps, flakes, sticks, or pellets, the two latter usually being the purest. Deliquescent, and becomes superficially converted to carbonate on exposure to air. Keep, therefore, in bottle sealed with wax. Solubility, 75 per cent. in cold water. Used occasionally as an alkali in developers, particularly concentrated paraminophenol, where in conjunction with potassium metabisulphite it makes potassium sulphite, preferred to sodium sulphite on account of its greater solubility.

**Potassium Iodide** (Fr., *Iodure de potassium* ; Ital., *Ioduro di potassio* ; Ger., *Jodkalium, Kaliumiodid*).  $\text{KI}=166$ . Prepared by dissolving iodine in hot solution of caustic potash, evaporating and fusing the crystalline mass with charcoal and subsequent lixiviation. Solubility, 138 per cent. in cold, 208 per cent. in hot water ; 1.5 per cent. in alcohol, 0.12 per cent. in ether ; 0.8 per cent. in alcohol and ether ; 40 per cent. in glycerine. It is used for iodising collodion, in emulsion-making, as an ingredient of some intensifiers, and in the fore-bath used in physical development.

**Potassium Metabisulphite** (Fr., *Métabisulfite de potassium, Bisulfite*, or *Sulfite acide de potasse* ; Ital., *Metabisolfito di potassa* ; Ger., *Kaliummetabisulfid*).  $\text{K}_2\text{S}_2\text{O}_5=222$ . Prepared by saturating a solution of potassium carbonate with sulphur dioxide and precipitating the metabisulphite with alcohol. Solubility, 1 : 3 of water, insoluble in alcohol. It is used as a preservative of pyrogallol, but its chief importance is as an addition to the fixing bath to make it acid and prevent staining. May be used to replace sodium bisulphite or sodium bisulphite lye (see these entries) in all their usual applications : 107 parts replace 100 parts by weight of sodium bisulphite, or 205 parts by volume of the lye.

**Potassium Nitrite** (Fr., *Azotite de potassium* ; Ital., *Azotito di potassio* ; Ger., *Salpetrigsaures Kali, Kaliumnitrit*).  $\text{KNO}_2 = 85$ . Can be made by heating potassium nitrate, when oxygen is given off and the nitrite left. It is an extremely deliquescent salt. Its only photographic use is in preparing the paper for actinometers. (See EXPOSURE METERS.)

**Potassium Oxalate** (Fr., *Oxalate neutre de potassium* ; Ital., *Ossalato neutro di potassa* ; Ger., *Oxalsäures Kali, Kaliumoxalat*).  $\text{K}_2\text{C}_2\text{O}_4\cdot\text{H}_2\text{O} = 184$ . Synonym ; Neutral Oxalate of Potash. Prepared by neutralising oxalic acid with potassium carbonate or caustic potash. Solubility, 1 in 3 of water ; insoluble in alcohol or ether. It is used for the production of ferrous oxalate, and as a developer in the platinotype process. This salt should not be confounded with the binoxalate or acid potassium oxalate known commercially as salt of sorrel.

**Potassium Permanganate** (Fr., *Permanganate de potasse* ; Ital., *Permanganato di potassa* ; Ger., *Uebermangansaures Kali, Kaliumpermanganat*).  $\text{KMnO}_4 = 158$ . Small purple-black lustrous crystals, giving pink or deep purple solution. Powerful oxidising agent ; decolourised by reducing agents, including bisulphite and hypo. Solubility, about 3 per cent. in cold water. Used as bleacher and stain-remover, as reducer, in reversing bath for cine and colour films. Also as a test for hypo and as a hypo-eliminator. In view of its diverse uses, it is best kept as a  $2\frac{1}{2}$  per cent. stock solution (40 c.c. = 1 gm., or 1 oz. = 11 grains). Each 10 parts may be replaced by 9 parts of the very deliquescent and much more soluble sodium permanganate.

**Potassium Sulphide** (Fr., *Foie de soufre, Trisulfure de potassium* ; Ital., *Pentasulfuro di potassio* ; Ger., *Schwefelkalium, Kaliumsulfid, Schwefelleber*). Synonyms : Liver of Sulphur, Sulphuretted Potash, Potassium Trisulphide. Made by heating together sulphur and potassium carbonate, the resulting mass being poured out on slabs and broken up. It is of variable composition, but consists mainly of potassium trisulphide  $\text{K}_2\text{S}_3$  and potassium thiosulphate  $\text{K}_2\text{S}_2\text{O}_3$ . Solubility : partially soluble in water, and three-quarters of it by weight soluble in alcohol. It is used for the reduction of residues, and occasionally also for toning.

**Potassium Thiocyanate.** (Fr. *Sulphocyanure de potasse* ; Ital. *Rodanuro or Solfocianuro di potassio* ; Ger. *Rhodankalium or Kaliumrhodanat*.)  $\text{KCNS} = 97$ . Synonyms : potassium

sulphocyanide, potassium sulphocyanate. White watery crystals, extremely deliquescent, but keeping well in bottle with waxed-in cork, or as a stock solution. Solubility about 60 per cent. in cold water. Used in fine-grain developers as a solvent of silver bromide, and also in gold toning baths and in mordanting baths for dye toning.

**Powder Process**, or **Dusting-on Process**. A thin coating of sugar, albumen and bichromate is exposed to daylight under a positive transparency. The coating, initially tacky, hardens on exposure to light. If powdered graphite or other material is now dusted on, it will adhere only to the parts protected during exposure, so reproducing the transparency from which it was made. See also **HYALOGRAPHY** and **PEPPERTYPE**.

**Preservative**. Name applied to a chemical used in a developing or other solution to preserve it from too rapid oxidation. The usual preservative is sodium sulphite, but potassium metabisulphite, citric acid, and one or two other substances are also occasionally used.

**Preservative Case** (for paper, etc.). See **CALCIUM TUBE**.

**Press Photography**. This term is usually applied to the photography, for daily or weekly journals, of subjects having news or topical interest. Although the illustrated papers and agencies employ their own press photographers, every amateur has an opportunity of turning his camera pictures—provided they are of the right type of interest—into cash, by carefully placing his photographs in the right market. The subject is too extensive for adequate treatment in a dictionary article, and the reader is referred to the several books on this subject, and in addition to the "Writer's and Artist's Year Book," an annual publication which contains a list of every magazine and newspaper, with the special wants of each, together with the addresses of editorial offices and press agencies.

**Primuline Process**. See **DIAZOTYPE PROCESS**.

**Principal Axis** is the straight line which joins the centres of curvature of the spherical surfaces of a lens, or if one surface is plane, the principal axis passes through the centre of curvature of the spherical surface, and is perpendicular to the plane surface. A straight line passing through the optical centre, and making an angle with the principal axis, is termed a secondary axis. The centres of curvature are the centres of spheres, of which spheres the surfaces of the lens are segments. (See **LENS**.)

**Print-Finishing.** To finish in black and white and colour, see ENLARGING and BROMIDE PAPER; see also AIR BRUSH and COLOURING PRINTS.

**Printing.** This term is applied to any process by means of which a positive impression is made from a negative. Until recently the term, used without qualification, always meant the production, upon paper, of a positive identical in size with the negative (*i.e.* a contact print) but with the wider adoption of cameras making such small negatives that practically all are printed by projection, it has come to include the production of enlargements. Contact printing by daylight, except for special purposes, is now practically obsolete, though some few amateurs, mostly those without dark-room facilities of any kind, still use self-toning paper. The vast majority of contact prints are now made on gaslight paper, while enlargements are always made either on bromide or chloro-bromide paper.

The following table, adapted from Clerc's *Photography*, gives an approximate indication of the relative exposures required in different printing processes; the comparative exposure for a fast negative emulsion is also included.

Gaslight Paper . . . . .	8 - 40 mins.
Warm tone Lantern-plates (according to tone) . . . . .	2½ - 40 mins.
Chlorobromide papers . . . . .	12 - 24 secs.
Bromide papers . . . . .	2 - 8 secs.
Black-tone Lantern-plates . . . . .	1 - 3 secs.
High-speed negative emulsions . . . . .	1/50 sec.

For details of the various processes, see BROMIDE, GASLIGHT, P.O.P. GELATINO-CHLORIDE, CARBON, PLATINUM, OIL, BROMOIL, GUM-BICHROMATE, KALLITYPE, PALLADIOTYPE, SELF-TONING, COLLODIO-CHLORIDE, CHLORO-BROMIDE, ALBUMEN, PLAIN PAPER, CYANOTYPE, CARBRO, OLEOBROM, OZOTYPE, OZOBROME, LANTERN-SLIDES, ENLARGING, etc.

**Printing Box.** A box containing an electric bulb and having a printing frame of suitable type built into its upper surface. Often an orange light is also mounted in the box. Negative and paper are laid on a glass in the frame, and adjusted with the aid of the orange light; after closing the back of the frame, the print is exposed by switching on the white light for a suitable time. Printing boxes are particularly helpful as time-savers where many prints have to be made.

**Printing Frame.** A specially-made frame, generally of wood with deep rabbets, for holding negative and printing paper closely together while making a contact print. Most frames are fitted with hinged wooden backs, lined with baize, and held down by flat springs. When using a printing-out process, one portion of the back may be lifted to observe the progress of printing without disturbing the print.

**Printing Surfaces and Blocks.** See PHOTO-MECHANICAL PROCESSES.

**Print Trimming.** See TRIMMING.

**Prism.** See SPECTROSCOPE.

**Prism, Reversing.** A right-angled reflecting prism placed over the lens of the camera to obtain negatives reversed from left to right. Used in several of the photo-mechanical processes. (See REVERSED NEGATIVES.)

**Process Blocks.** See PHOTO-MECHANICAL PROCESSES.

**Projection Lamps.** For all normal purposes of projection whether in a lantern, an enlarger, or a cine-projector, electric lamps are now universally used.

A lamp designed for projection has an especially compact filament, approximating as nearly as possible to the point source theoretically required. When the highest efficiency is required a low-voltage lamp is chosen, as the thicker filament of a low-voltage lamp can be brought to a higher temperature, so enhancing the luminous efficiency. Further, adjacent parts of the filament can be brought closer without risk of arcing, so reducing the luminous area and increasing the efficiency of the optical system. On the alternating-current mains now almost universal, the use of a low-voltage lamp leads to no appreciable wastage of electrical power provided that a transformer is interposed between mains and lamp; on direct-current mains, on the other hand, so much energy would be wasted in the resistance needed to reduce the voltage that a high-voltage lamp is nearly always preferred.

Projection lamps are normally over-run to a certain extent to increase the light output, the main advantage of this being not economy, but a reduction of the heat developed in the lamp. Their life may be taken as averaging 100 hours in most patterns. As an over-run lamp is particularly sensitive to further over-running, it is wise to place a volt-meter across the lamp, and to supply a small variable resistance that can

be adjusted to compensate for variations in the voltage of the mains.

A concave reflector is normally used to return to the condenser light emitted from the back of the filament. This should be adjusted so that the images of successive legs of the filament are formed in the spaces between adjacent legs in the lamp itself. The whole then forms a practically continuous luminous surface. With correct adjustment, the reflector can increase the light reaching the condenser, and hence the screen, by some 70 per cent.

**Projection Printing.** The making of prints by any means involving the projection upon the printing paper (plate, film, etc.) of an image of the negative, a lens being used to form this image. Normally, this is done by an enlarger (see ENLARGING), though the use of other related apparatus, such as an episcopes for the projection of paper negatives, would also be included as "projection printing." The term is more commonly used in the U.S.A. than in England.

**Projector.** An apparatus used to project a magnified image of a positive upon a white screen in a darkened room. Projectors are of three main types; those for ciné films (see CINEMATOGRAPHY), those for standard lantern slides  $3\frac{1}{2}$  ins. square, and the newly-popularised miniature projectors for slides of overall size 2 ins. square, bearing pictures usually  $24 \times 36$  mm. in size. This latter type can also in most cases be adapted for taking 35 mm. ciné film in the length, and are very widely used for projecting colour transparencies, which are returned from the processing station either mounted as slides or in 18- or 36-exposure lengths.

A projector for still pictures consists of a metal lamphouse in which is placed a brilliant light. Immediately in front of this is a condenser, and in front of this again a carrier of some kind to take the slides or film and allow one picture to be rapidly changed for another. A high-quality lens—nowadays usually an anastigmat—of wide aperture projects on the screen a greatly-magnified image of the brilliantly-illuminated slide. (See CONDENSER and ENLARGING.)

The illuminant used is in nearly all cases a projection lamp, (*q.v.*) with a reflector behind the filament. In the larger lanterns other illuminants, such as the carbon arc or a "Pointolite" enclosed tungsten arc, can be used, and where electricity is not available the lime-light or an acetylene burner are still employed.

The following rules will be found useful for determining the

## Projector

length of the projected picture at different distances from the screen, or for choosing a lens to give a picture of predetermined size :—

If distance from projecting lens to screen is  $D$   
 Length (or diameter) of picture on slide is  $d_1$   
 Length (or diameter) of projected picture is  $d_2$ .  
 Focal length of lens is  $f$ .

$$\text{Then } d_2 = \frac{D}{f} \times d_1 \quad . \quad . \quad . \quad . \quad (1)$$

$$D = \frac{d_2}{d_1} \times f \quad . \quad . \quad . \quad . \quad (2)$$

$$f = \frac{D}{d_2} \times d_1 \quad . \quad . \quad . \quad . \quad (3)$$

On the opposite page there is a ready-calculated table giving the size of the projected picture at different distances with lenses of different focal lengths. The diameter of the picture-area on the slide is assumed to be 3 ins. Overleaf there is a similar table for miniature projectors.

*Simple Lens for Projection.* Where the highest definition is not required on the screen, a lens for projection may be assembled as follows (L. Lumière). To obtain a lens of focal length  $F$ , two plano-convex lenses of focal length  $\frac{1}{2} F$ , are mounted with their curved surfaces facing one another and their plane surfaces separated by a distance  $\frac{1}{2} F$ . If, for example a 9-inch lens is required, obtain two lenses each of focal length 12 ins., and mount them at the ends of a tube 8 ins. long. If the lenses are 2 ins. in diameter, the completed projection-lens will work at  $f/4.5$ . In fitting this lens to a lantern, it must be remembered that the calculated lens-to-slide distances (see CONJUGATE FOCI) will in this case include nearly three-quarters of the overall length of the lens.

*Screens for Projection.*—For all ordinary purposes a plain white screen is best, but it should be noted that it ought to be not only white, but also opaque, so that no light may be lost by transmission. For a small screen white card is perfectly satisfactory, and in larger sizes a wooden framework covered with a stout white cloth may be used. The cloth may be painted over with whitewash into which has been mixed a proportion of size to prevent it from flaking off. The following mixture, however, is even better.

Gum arabic . . . . .	1 oz. (50 gms.)
White magnesia (hydrocarbonate)	4 ozs. (200 gms.)
Water, about . . . . .	20 „ (1,000 c.c.)



# SCREEN DISTANCES FOR STANDARD LANTERNS.

Distance between Lantern and Screen	FOCUS OF LENS.												DIAMETER OF DISC.											
	4 ins.	5 ins.	6 ins.	7 ins.	8 ins.	9 ins.	10 ins.	11 ins.	12 ins.	13 ins.	14 ins.													
	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.	ft. ins.		
10 ft.	7 6	6 0	5 0	4 3	3 9	3 4	3 0	2 9	2 6	2 4	2 2	2 4	2 6	2 9	3 0	3 3	3 6	4 3	5 4	6 5	7 6	8 6		
11 "	8 3	6 7	5 6	4 9	4 2	3 8	3 4	3 0	2 9	2 6	2 4	2 6	2 9	3 0	3 3	3 6	4 3	5 4	6 5	7 6	8 6	9 8		
12 "	9 0	7 2	6 0	5 2	4 6	4 0	3 7	3 3	3 0	2 9	2 7	2 9	3 0	3 3	3 6	4 3	5 4	6 5	7 6	8 6	9 8	10 6		
13 "	9 9	7 10	6 6	5 7	4 11	4 4	3 11	3 7	3 3	3 0	2 9	3 0	3 3	3 6	4 3	5 4	6 5	7 6	8 6	9 8	10 6	11 6		
14 "	10 6	8 5	7 0	6 0	5 3	4 8	4 2	3 10	3 7	3 3	3 0	3 3	3 6	4 3	5 4	6 5	7 6	8 6	9 8	10 6	11 6	12 6		
15 "	11 3	9 0	7 6	6 5	5 8	5 0	4 6	4 1	3 9	3 6	3 3	3 6	4 3	5 4	6 5	7 6	8 6	9 8	10 6	11 6	12 6	13 6		
20 "	15 0	12 0	10 0	8 7	7 6	6 8	6 0	5 6	5 0	4 7	4 3	4 7	5 0	5 4	5 9	6 11	6 5	7 6	8 6	9 8	10 6	11 6		
25 "	18 9	15 0	12 6	10 9	9 4	8 4	7 6	6 10	6 3	5 9	5 4	5 9	6 3	6 11	6 5	7 6	8 6	9 8	10 6	11 6	12 6	13 6		
30 "	22 6	18 0	15 0	12 10	11 3	10 0	9 0	8 2	7 6	6 11	6 5	6 11	6 5	7 6	8 6	9 8	10 6	11 6	12 6	13 6	14 6	15 6		
35 "	26 3	21 0	17 6	15 0	13 1	11 8	10 6	9 6	8 9	8 1	7 6	8 1	8 9	9 2	9 8	10 4	11 6	12 6	13 6	14 6	15 6	16 6		
40 "	30 0	24 0	20 0	17 2	15 0	13 4	12 0	10 10	10 0	9 2	8 6	9 2	10 0	10 4	11 6	12 6	13 6	14 6	15 6	16 6	17 6	18 6		
45 "	33 9	27 0	22 6	19 3	16 10	15 0	13 6	12 3	11 3	10 4	9 8	10 4	11 3	11 6	12 6	13 6	14 6	15 6	16 6	17 6	18 6	19 6		
50 "	37 6	30 0	25 0	21 5	18 9	16 8	15 0	13 8	12 6	11 6	10 6	11 6	12 6	13 6	14 6	15 6	16 6	17 6	18 6	19 6	20 6	21 6		

# SCREEN DISTANCES FOR MINIATURE PROJECTORS.

FOCAL LENGTH OF PROJECTOR LENS.

Distance from  
Projector  
to Screen

	FOCAL LENGTH OF PROJECTOR LENS.										15 cms. to ins.	
	3.5 in.	5 in.	6 in.	7.5 in.	9 in.	11 in.	12 in.	13.5 in.	15 in.	17 in.	19 in.	21 in.
LENGTH OF PROJECTED PICTURE FROM 24 X 36 mm. SLIDE.												
5 ft.	5 0	3 6	2 11	2 3	1 11	1 7	1 5	1 3	1 1	1 1	1 1	1 1
6 "	6 0	4 2	3 6	2 9	2 3	1 11	1 8	1 6	1 4	1 4	1 4	1 4
7 "	7 1	4 11	4 1	3 3	2 8	2 3	2 0	1 9	1 7	1 7	1 7	1 7
8 "	8 1	5 8	4 8	3 9	3 1	2 7	2 3	2 0	1 10	1 10	1 10	1 10
9 "	9 1	6 4	5 3	4 2	3 6	3 0	2 7	2 3	2 0	2 0	2 0	2 0
10 "	10 2	7 1	5 11	4 8	3 11	3 4	2 11	2 6	2 3	2 3	2 3	2 3
12 "	12 2	8 6	7 1	5 8	4 8	4 0	3 6	3 1	2 9	2 9	2 9	2 9
14 "	14 3	9 11	8 3	6 7	5 6	4 8	4 1	3 7	3 3	3 3	3 3	3 3
16 "	16 4	10 5	9 6	7 7	6 3	5 4	4 8	4 2	3 9	3 9	3 9	3 9
20 "	20 5	14 3	11 11	9 6	7 11	6 9	5 11	5 3	4 8	4 8	4 8	4 8
25 "	25 7	17 11	14 11	11 11	9 11	8 5	7 5	6 7	5 11	5 11	5 11	5 11
30 "	30 9	21 6	17 11	14 3	11 11	10 2	8 11	7 10	7 1	7 1	7 1	7 1
40 "	41 0	28 8	23 11	19 1	15 11	13 7	11 11	10 6	9 6	9 6	9 6	9 6

## Proportional Reducer

## Pyrocatechin

Where the screen is to be rollable, a trace of glycerine may be added to render the coating more flexible.

*Metallised Screens* are useful, especially for cine-projection, when there is difficulty in obtaining a bright enough picture on an ordinary white screen. It should, however, be noted that metallised screens, of any type, are only suitable for a small audience clustered closely about the line joining screen and projector. A suitable coating is made by mixing in 20 ozs. (1,000 c.c.) of water, slightly warmed in a water-bath,

Slaked lime . . . . .	260 grs. (30 gms.)
Casein . . . . .	300 „ (35 gms.)
Sodium silicate . . . . .	90 „ (10 gms.)

To this add 175 grs. (20 gms.) of whitening, and 175 grs. (20 gms.) of impalpable aluminium powder. This should preferably be sprayed on to the screen.

**Proportional Reducer.** Reducer which reduces contrast without changing the density-ratios of the negative to which it is applied. Reduction thus takes place without falsification of the gradation of tones: For formulæ and details, see REDUCTION.

**Push Pins.** Convenient steel pins with large glass, metal or wood heads. Used for pinning up prints or films to dry, or for fixing bromide paper on to enlarging easel when making enlargements.

**P.V. (Panchromatic Vision) Filter.** A filter prepared by Ilford Ltd., for viewing the subject to see how it will be rendered in monochrome. Used alone, a P.V. filter shows the subject as it will be reproduced on a panchromatic emulsion without colour-filter; by holding over it the yellow, green, or other filter it is proposed to use, the subject is seen as it will appear when photographed through the colour-filter.

**Pyro.** See PYROGALLOL.

**Pyro-Ammonia and Pyro-Soda.** See DEVELOPMENT.

**Pyrocatechin.** (Fr. *Pyrocatechine*; Ger. *Brenzkatechin*)  $1-2 \text{ C}_6\text{H}_4(\text{OH})_2 = 110$ . Synonyms: Catechol; Pyrocatechol. Chemical name, orthodihydroxy-benzene; an isomer of hydroquinone. Colourless crystals with decided "medicinal" smell. Developing agent of moderate activity, Watkins factor 8 to 10. For satisfactory development, its solutions require a pH of not less than 8.7. Solubility about 40 per cent. in cold water. Notable for its tanning action on the gelatine

containing the developed image, which is usually of a warm colour, due to stain. Solutions quickly take on a reddish colour, even when fresh. Pyrocatechin is particularly suited to the preparation of concentrated two-solution formulæ, and is said to compensate for over-exposure. Crystallized with its own weight of para-phenylene diamine, forms Meritol (*q.v.*); except in this form, is but little used in England, though often met in formulæ of German origin. (See DEVELOPMENT; also MERITOL.)

**Pyrogallol** (Fr., *Acide pyrogallique*; Ger., *Pyrogallol*, *Pyrogallussäure*). Synonym: Pyrogallic acid, but is universally known as "pyro." 1-2-3 trihydroxybenzene  $C_6H_3(OH)_3 = 126$ . The oldest of all the developing agents (introduced 1851) and still well-liked by many of the older photographers. It is particularly suited to development by inspection. Occurs as white crystals or in the purer re-sublimed form; soluble in water to extent of some 40 per cent., and dissolves also in alcohol and ether. Inclined to stain the fingers, and unless much sulphite is used gives yellow or brown dye-image reinforcing the silver image. This is no disadvantage, but pyro-developed negatives are stronger than they appear. Generally used nowadays with sodium carbonate (pyro-soda developer) but develops maximum energy with caustic alkali in amount sufficient to form monophenolate ( $NaO-C_6H_3(OH)_2$ ). With more alkali it gives intense chemical fog. Maximum amounts of caustic alkalies: 45 parts of caustic potash or 32 parts of caustic soda per 100 parts of pyro. (See also DEVELOPMENT.)

**Pyroxyline** (Fr., *Pyroxyle*; Ital., *Cotone fulminante*, *Pirosilina*; Ger., *Pyroxilin*, *Collodiumwolle*, *Schiessbaumwolle*). A substance of variable composition obtained by acting upon cellulose  $C_6H_{10}O_5$ , with a mixture of nitric and sulphuric acids, in which process one or more atoms of hydrogen are replaced by  $NO_2$ .

Pyroxyline is insoluble in water, almost insoluble in alcohol or ether, but readily soluble in a mixture of the two, and in glacial acetic acid. It is used for preparing collodion. (See CELLULOSE and CELLULOID.)

## — Q —

**Quick Drying of Negatives and Prints.** See DRYING NEGATIVES.

**Quick-Fire Cameras.** Cameras equipped with special mechanism for winding on the film and resetting the shutter practically instantaneously, so allowing exposures to follow one another very rapidly when required. In one camera at least these movements are automatically performed by a clockwork motor the moment the finger is lifted from the shutter-release after making the exposure. Quick-fire cameras generally use 35-mm. cine film as negative material.

**Quick Processing.** See RAPID PROCESSING.

**Quinol.** An alternative name for hydroquinone (*q.v.*).

**Quinomet.** See METOQUINONE.

## — R —

**Rack and Pinion Focusing.** A type of focusing movement in which separation between lens and plate is controlled by turning a knob mounted on the same spindle as a pinion, or small toothed wheel. Rotation of this moves a rack in the form of a straight row of teeth on a metal plate, so moving this forward or back and altering the distance between lens and sensitive surface. (See FOCUSING.)

**Radiography.** The photography by means of X-rays of bones, muscles and other organs of the body. No camera is used, but the part of the body to be photographed is interposed between a plate or film (enclosed in a black envelope) and the X-ray tube. The picture made is thus always a shadowgraph. Exposures of a fraction of a second can be given with the most modern apparatus. A heavily-coated plate is desirable, but so much of the X-rays penetrate even the most heavily-coated emulsion that exposures are long. To avoid this, "intensifying screens" are used. These consist of a layer of fluorescent material laid in contact with the plate or film, which is acted upon more by the light emitted by the screen as the X-rays fall upon it than by the X-rays themselves.

**Range Finder.** Optical device for measuring the distance of an object from the observer, and of use to the photographer in enabling him to focus his camera accurately on the required object. The principle involved is that of sighting the object from two adjacent points, and estimating the distance by observing the angle between the two lines of sight converging upon the object from these two points.

In the "tilting mirror" rangefinder the object is viewed directly through one window, and a half-silvered mirror is placed across the line of sight at an angle of  $45^\circ$ . Light entering the rangefinder from the second window is deflected on to this half-silvered mirror, and so to the eye, by means of a second mirror (or reflecting prism). This second mirror can be turned through a small angle so as to bring direct and reflected images into coincidence, and the knob or disc that controls this movement is graduated in distances.

The "rotating wedge" rangefinder (Zeiss) is similar in structure, but in this the second mirror is permanently fixed. In front of one window a rotating wedge is used to deflect light reaching the window from the object, so that again the

## Rapid Processing

two images are superposed to ascertain the distance. The rotating wedge consists of two circular glass wedges or prisms rotating in opposite directions, this being necessary to avoid deflection of the image in a direction at right angles to that joining the windows of the rangefinder.

The "swing wedge" rangefinder (Zeiss) is similar in principle to the rotating wedge, but simpler. Here the wedge consists of a plano-convex and a plano-concave cylindrical lens, with their curved surfaces in contact. Slight sideways movement (at right-angles to the axis of the cylinder of which the curved surfaces form part) upsets the parallelism of the plane surfaces and enables the whole to behave as a wedge or prism of variable angle.

In any of these forms the rangefinder can be used as a separate instrument, or alternatively its movement can be mechanically coupled to the focusing movement of the lens, so that the act of measuring the distance simultaneously focuses the camera. In this case the rangefinder is built into the camera, and is known as a *coupled rangefinder*.

See also *MINIATURE CAMERA*.

**Rapid Processing.** The following formulæ have been worked out for developing and fixing a negative in the shortest possible time.

### *Rapid Developer.*

Hydroquinone	. . . . .	260 gr.	30 gms.
Sodium sulphite (anhydr.)	. . . . .	220 gr.	25 gms.
Phenosafranin (1 : 1,000 solution)	. . . . .	190 mins.	20 c.c.
Caustic potash	. . . . .	525 gr.	60 gms.
Water to	. . . . .	20 oz.	1,000 c.c.

Development time, about 25 secs. at 68°-70° F.

### *Rapid Two-Bath Developer.*

A. Hydroquinone	. . . . .	440 gr.	50 gms.
Sulphurous acid (5 to 10 per cent.)	. . . . .	4½ oz.	230 c.c.
Phenosafranin (1 : 1,000 solution)	. . . . .	190 mins.	20 c.c.
Water to	. . . . .	20 oz.	1,000 c.c.
B. Caustic Potash	. . . . .	6½ oz.	300 gms.
Water to	. . . . .	20 oz.	1,000 c.c.

Immerse in A at 77° for 5 seconds, and transfer to B, also at 77° F., for 2 seconds. Then transfer for 2 seconds to a stop-bath of 10 per cent. acetic acid, and fix.

*Rapid Fixing Bath.*—Ammonium thiosulphate fixes more rapidly than the sodium salt, so that fixing can be accelerated by adding ammonium chloride (sal-ammoniac) to ordinary hypo.

Hypo . . . . .	4 oz.	200 gms.
Potassium metabisulphite . . . . .	220 gr.	25 gms.
Ammonium chloride . . . . .	350 gr.	40 gms.
Water to . . . . .	20 oz.	1,000 c.c.

**Rapidity of Lenses.** A fast or rapid lens is one the largest aperture of which is a considerable fraction of its focal length—*i.e.*, the  $f$ /number of its largest aperture is small. (See DIAPHRAGM.) Such a lens of course allows short exposures to be given. The fastest lenses in regular use for still photography at the present time work at about  $f/1.5$ ; owing to their price, such fast lenses are not very widely used. Lenses of aperture  $f/2$  are common on miniature cameras of the more expensive type, while lenses of aperture  $f/2.8$  to  $f/3.5$  are freely fitted to small cameras sold at quite moderate prices. On cameras for pictures as large as  $3\frac{1}{4} \times 2\frac{1}{4}$  ins. lenses faster than  $f/3.5$  are seldom used, and  $f/4.5$  is the usual aperture for a folding camera of good quality in this or larger size.

**Rapid Rectilinear (R.R.), or Rapid Symmetrical Lens.** See LENS.

**Rayometer.** A kind of actinometer (generally a screen of aluminium of graduated thickness) used in testing sensitiveness to X-rays. (See RADIOGRAPHY.)

**Réaumur.** See THERMOMETRY.

**Reciprocity Law.** The simple photometric law which states that the amount of light energy reaching a surface (photographically, the exposure) is given by the product of the illumination and the time it is allowed to act. Thus an exposure of 1 second to a 100 c.p. lamp allows the same amount of light energy to reach the sensitive surface as would a 100-second exposure to a 1 c.p. lamp at the same distance.

But the effect of these two equivalent exposures on the sensitive emulsion is not in practice found to be the same, for there is one particular intensity of light, differing from emulsion to emulsion, to which the film or plate is most sensitive. A ten-second exposure to light of this intensity thus affects the emulsion more than does either a one-second exposure to a light ten times brighter, or a 100-second exposure to a light only



## Rapid Processing

two images are superposed to ascertain the distance. The rotating wedge consists of two circular glass wedges or prisms rotating in opposite directions, this being necessary to avoid deflection of the image in a direction at right angles to that joining the windows of the rangefinder.

The "swing wedge" rangefinder (Zeiss) is similar in principle to the rotating wedge, but simpler. Here the wedge consists of a plano-convex and a plano-concave cylindrical lens, with their curved surfaces in contact. Slight sideways movement (at right-angles to the axis of the cylinder of which the curved surfaces form part) upsets the parallelism of the plane surfaces and enables the whole to behave as a wedge or prism of variable angle.

In any of these forms the rangefinder can be used as a separate instrument, or alternatively its movement can be mechanically coupled to the focusing movement of the lens, so that the act of measuring the distance simultaneously focuses the camera. In this case the rangefinder is built into the camera, and is known as a *coupled rangefinder*.

See also *MINIATURE CAMERA*.

**Rapid Processing.** The following formulæ have been worked out for developing and fixing a negative in the shortest possible time.

### *Rapid Developer.*

Hydroquinone	.	.	.	260 gr.	30 gms.
Sodium sulphite (anhydr.)	.	.	.	220 gr.	25 gms.
Phenosafranin (1 : 1,000 solution)	.	.	.	190 mins.	20 c.c.
Caustic potash	.	.	.	525 gr.	60 gms.
Water to	.	.	.	20 oz.	1,000 c.c.

Development time, about 25 secs. at 68°-70° F.

### *Rapid Two-Bath Developer.*

A. Hydroquinone	.	.	.	440 gr.	50 gms.
Sulphurous acid (5 to 10 per cent.)	.	.	.	4½ oz.	230 c.c.
Phenosafranin (1 : 1,000 solution)	.	.	.	190 mins.	20 c.c.
Water to	.	.	.	20 oz.	1,000 c.c.
B. Caustic Potash	.	.	.	6½ oz.	300 gms.
Water to	.	.	.	20 oz.	1,000 c.c.

Immerse in A at 77° for 5 seconds, and transfer to B, also at 77° F., for 2 seconds. Then transfer for 2 seconds to a stop-bath of 10 per cent. acetic acid, and fix.

*Rapid Fixing Bath.*—Ammonium thiosulphate fixes more rapidly than the sodium salt, so that fixing can be accelerated by adding ammonium chloride (sal-ammoniac) to ordinary hypo.

Hypo . . . . .	4 oz.	200 gms.
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Ammonium chloride . . . . .	350 gr.	40 gms.
Water to . . . . .	20 oz.	1,000 c.c.

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one-tenth as bright as that to which the material is most sensitive. This failure of the film to respond equally to exposures of equal energy, but made up of time and intensity in different proportions, is known as the "failure of the reciprocity law."

**Recordak.** See **COPYING**.

**Red Prussiate of Potash.** See **POTASSIUM FERRICYANIDE**.

**Redevelopment.** If the silver in a photographic image is converted into silver chloride or bromide, without at the same time adding anything to it, it can be redeveloped to its original intensity in any ordinary developer. A bleacher containing 1 part potassium ferricyanide and 1 part potassium bromide to 20 parts of water is suitable for either negatives or prints. In the case of a too-contrasty negative, development can be interrupted when it is deemed to have gone far enough, and the as yet undeveloped silver bromide fixed away in an ordinary hypo bath. (See **HARMONISING HARSH NEGATIVES**.) When a print is redeveloped, the object is usually to improve the colour, for it generally redevelops to a fairly pure black.

In wet-collodion work, the term "redevelopment" is often used for a process of intensification (*q.v.*).

**Reducer.** Solution used for the process of **REDUCTION** (*q.v.*). Such a solution always contains an oxidising agent (*e.g.*, ammonium persulphate) to which also the name "reducer" may be applied. (See **REDUCING AGENT**.)

**Reducing Agent.** Chemical substance capable of absorbing oxygen. Not to be confounded with "reducer" (in the photographic sense) which, by adding oxygen or its equivalent to the silver image, proceeds to dissolve it away. All developers contain a reducing agent such as pyro, metol, amidol, etc.

**Reduction (in Size).** The making of a lantern slide or print of smaller dimensions than the negative it is made from. A method of reduction is given under **LANTERN SLIDES**, and by substituting bromide paper for the lantern plate, the method is equally applicable to the making of prints. (See also **MICRO-PHOTOGRAPHY**.)

**Reduction (of Density).** This process consists of partially dissolving away the photographic image, an oxidising agent being used as the active chemical. Different reducers act in different ways, some tending to increase contrast by acting

## Reduction (of Density)

more vigorously on the weaker tones of the image, while others tend to decrease it by acting more vigorously on the stronger tones. Either of these actions tends to falsify tone-values; where reduction is resorted to as a corrective of simple over-development, a proportional reducer (*q.v.*) is required.

Innumerable formulæ for reducers have been put forward; the following is a selection of the more valuable of these.

*Howard Farmer's Reducer.*—This reducer, named after its inventor, tends to attack the fainter deposits most quickly, unless used very dilute. It is therefore valuable for treating a dense and foggy negative.

Make up a 10 per cent. solution of potassium ferricyanide, which keeps fairly well in the dark as a stock solution. To prepare the reducer, add 1 part of this stock solution to some 5 to 10 parts of 20 per cent. hypo solution. In this proportion fog and the fainter densities are rapidly attacked, and the negative should be withdrawn from the solution and washed under the tap just before the desired degree of reduction is attained.

If the amount of ferricyanide is cut down considerably, taking only 1 part of the stock solution to about 50 parts of 20 per cent. hypo, reduction is slower and the denser parts of the negative tend to be affected first, so reducing contrast. At the expiration of some 5 minutes the mixed solution should be discarded; if further reduction is required a fresh mixture must be prepared. After reduction, the negative is washed and dried as usual.

*Two-solution Farmer's reducer.*—It is now quite common practice to keep ferricyanide and hypo in two separate solutions, and apply them to the negative in turn. If a hypo-free negative is immersed in a plain 1 per cent. solution of ferricyanide some slight bleaching takes place; the bleached part of the image dissolves away when the negative is transferred to 10 per cent. hypo solution. Used in this way, the reducer is approximately proportional in its action.

If, however, the negative is first soaked in the hypo solution and then transferred to the ferricyanide, the reaction is much more rapid and the main effect is on the least dense (shadow) portions.

*Belitski's Reducer.*—The characteristics of this reducer approximate closely to those of Farmer's reducer, to which it may be regarded as an alternative.—Prepare:—

Ferric potassium oxalate	. 220 grs.	(12.5 gms.)
Sodium sulphite (cryst.)	. 180 "	(10 gms.)
Water . . . . .	. 10 ozs.	(250 c.c.)

## Reduction (of Density)

When dissolved add 30 grs. (1.7 gms.) of oxalic acid, and shake till the solution turns green; decant from any undissolved oxalic acid, and add 1,200 grs. (68 gms.) of hypo dissolved in 5 ozs. (125 c.c.) of water. The mixed solution keeps well in the dark, and can be used repeatedly.

*Ammonium Persulphate.*—The ammonium persulphate reducer particularly attacks the heavier deposits, and is in consequence very suitable for hard over-developed negatives, particularly of very contrasty subjects. A suitable formula is:—

Ammonium persulphate . . .	175 grs.	(10 gms.)
Water to . . . . .	10 ozs.	(250 c.c.)
Sulphuric acid . . . . .	2 drops	(2 drops)

This solution must be made up as required. The negative, which must be free from hypo, is immersed in this, with continuous rocking, until either sufficient reduction is obtained or the solution becomes milky. In the latter case, transfer the negative to water, and prepare a further supply of reducer. When reduction has gone nearly, but not quite, far enough, the negative is transferred to a "stop bath" of 5 per cent. sodium sulphite, which immediately arrests the action.

The water used should be as pure as possible, for chlorides, even in minute amount, will entirely inhibit the reducing action. If the reducer refuses to work, addition of a drop or two of dilute silver nitrate solution, which precipitates out the chlorides, will generally start the action.

*Proportional Reducer.*—As a corrective of simple over-development, this is the most satisfactory reducer. Make up:—

- |    |                              |           |              |
|----|------------------------------|-----------|--------------|
| A. | Potassium permanganate . . . | 2½ grs.   | (0.25 gm.)   |
|    | Sulphuric acid, 10 per cent. | 144 mins. | (15 c.c.)    |
|    | Water to . . . . .           | 20 ozs.   | (1,000 c.c.) |
| B. | Ammonium persulphate . . .   | 220 grs.  | (25 gms.)    |
|    | Water to . . . . .           | 20 ozs.   | (1,000 c.c.) |

Both these solutions keep well. For use, take 1 part of A to 3 parts of B. When reduction has gone far enough, transfer to a 5 per cent. solution of potassium metabisulphite, which will both check the action and clear the stain. If ineffective in removing the stain, transfer to a second bath of metabisulphite.

*Reduction by Toning.*—When a moderate amount of reduction, strictly proportional in character, is required, the image may be toned blue with an iron toner (see TONING). The

## Reduction (of Density)

negative looks denser to the eye, but gives much softer prints than before. If desired, the image can be restored to its original state by rinsing the toned negative in changes of dilute sodium carbonate solution till all blue colour is gone, and then redeveloping in any bromide paper developer.

*Ferric Sulphate.* This is a very convenient proportional reducer for amateur work, as it is inexpensive and keeps well. A suitable formula is :—

Ferric ammonium alum	.	.	.	2 parts.
Rain or distilled water	.	.	.	100 parts.
Sulphuric acid	.	.	.	$\frac{1}{2}$ part.

When reduction has been carried far enough, immerse in very dilute (about 0.1 per cent.) sulphuric acid for a few minutes before washing. Tap water containing chlorides must not be used.

*Iodine and Cyanide.*—This reducer can be used for negatives, but is more generally recommended for bromide prints. Prepare :—

A. Potassium iodide	.	.	1 oz.	(50 gms.)
Water	.	.	5 ozs.	(250 c.c.)
Iodine	.	.	$\frac{1}{2}$ oz.	(25 gms.)
B. Potassium cyanide	.	.	$\frac{1}{2}$ oz.	(25 gms.)
Water	.	.	5 ozs.	(250 c.c.)

For use take A 6 parts, B 1 part, water 100 parts. The B solution is poisonous. (See POISONS.)

*Reduction of Prints.*—Over-dark bromide and gaslight prints, including those that have been sulphide-toned by any process, may be reduced in :—

Common salt	.	.	40 grs.	(2 gms.)
Potassium permanganate	.	.	1 gr.	(0.05 gms.)
Sulphuric acid	.	.	10 mins.	(0.5 c.c.)
Water to	.	.	10 ozs.	(250 c.c.)

The print should be hardened before treatment. If the action is too rapid, the reducer may be further diluted. When sufficient reduction has taken place, the print is transferred to an acid fixing bath for a minute or two, then washed and dried. Any remaining stain can be removed by treatment in a solution of potassium metabisulphite.

Farmer's reducer is also very valuable for prints, but should be used much more dilute, or with a lower proportion of ferricyanide, than for the reduction of negatives. One part of ferricyanide stock solution (above) to 100 parts of hypo

solution should be tried first; if reduction is too slow, the amount of ferricyanide can be increased. Papers vary a good deal in their susceptibility to the action of this reducer. Staining, which occurs with some papers, can largely be prevented by adding about 1 per cent. of ammonia to the mixed reducer.

*Local Reduction.*—Any of the foregoing reducers can be applied to part of a negative or print with a camel's-hair brush or a wad of cotton-wool screwed up to a point. When locally reducing a print, the print should first be soaked in water and then blotted surface-dry. As soon as a little reduction takes place, the print is flooded with water and inspected; if necessary, the application can be repeated in the same manner.

*Spirit Reducer for Prints.*—The following spirit reducer can be applied locally to a dry print:—

A.	Iodine	.	.	.	40 gr.	2 gms.
	Methyl alcohol	.	.	.	2 oz.	50 c.c.
B.	Thiocarbamide	.	.	.	80 gr.	4 gms.
	Water to	.	.	.	2 oz.	50 c.c.

For use, mix equal parts of A and B, diluting with water if only slight reduction is required. Apply locally with a small brush and immediately swab with methyl alcohol in a tuft of cotton-wool. Blot off any excess of alcohol, and repeat until the desired reduction is obtained. Finally re-fix and wash.

*Lantern Slides* can be reduced, locally or otherwise, by any of the methods given for negatives or prints.

**Refill.** 36 exposure length of 35-mm. film for pictures 24 × 36 mm., with ends ready trimmed for loading, in the dark-room, into a cassette. Usually packed, in black paper, in a small aluminium tube. Daylight-loading refills for reloadable cassettes are also offered by several makers.

**Reflected Light** is the light obtained from the surface of any body that is not itself a primary source of light energy. In portrait work, the term is applied to the light obtained by reflection from any mirror or white surface. It is extremely useful in portraiture for lighting up the shadowed side of a sitter's face; care should be taken, however, that too much reflected light is not used, or the result will be a hard and lifeless picture. Mirrors should rarely be used, and a rough, not too white surface is the best.

**Reflection Density.** Density (*q.v.*), measured by reflected light, as when finding the depth of tint produced by the photographic image on printing paper. If a piece of fogged film

## Reflection in Lenses

transmits one-tenth of the light falling on it, it has a density (or transmission density) of one ; similarly if a piece of fogged paper has so darkened that it reflects one-tenth of the light falling on it, it has a reflection-density of one.

**Reflection in Lenses.** Reflection of light from the surfaces of the component glasses of a lens leads to the diversion of an appreciable portion of the incident light from its intended path (see **LOSS OF LIGHT IN LENSES**). Some of this reflected light is sent back towards the object, and so does no harm, but some undergoes a second reflection and is diverted back to the sensitive surface. It may give rise either to faint but more or less well-defined images (see **FLARE** and **LENS**) or alternatively may simply be spread more or less evenly over the image, degrading its contrast and producing a foggy negative.

The number of parasitic images that can be formed depends on the number of separate component-glasses (single or cemented) making up the lens, and rises very fast as the number of components increases. (Number of images =  $2n^2 - n$ , where  $n$  = number of components.)

Separate Components .	1	2	3	4	5
Parasitic Images .	1	6	15	28	45

Those of the parasitic images that are completely out of focus on the sensitive surface give rise to the general fog mentioned above.

The presence of these images, whether well-defined or not, is a much more weighty reason for preferring lenses of few components than is the mere fact that light that should form part of the image proper is lost at each reflecting surface.

As is now well known, reflections at the surfaces of lenses can be reduced to almost negligible proportions by means of an anti-reflective coating. (See **COATED LENSES**.) The remarks that follow refer to uncoated lenses.

Figures for the loss of contrast and general degradation of the image caused by reflected light cannot be given in general form ; they depend on the nature of the subject, the design of the individual lens used, and on the presence or absence of an efficient lens-hood. Recent figures given in *Kleinfilm-Photo* show that the amount of light illegitimately finding its way into the shadow-portions of the image was sufficient to reduce the contrast of an outdoor portrait, taken on a sunny day with white clouds, to the following percentages of the contrast of the actual subject :



**Reflector****Reflex Copying**

				No Hood.	With Hood.
$f/3.5$	lens	at	$f/3.5$	60	89 per cent.
"	"	"	$f/6.3$	72	" "
$f/2$	"	"	$f/2$	37	63 " "
"	"	"	$f/6.3$	52	84 " "

In an interior subject, an  $f/2$  lens at  $f/2$ , without hood, gave 28 per cent. of subject-contrast when the subject was seen against a white background, but 90 per cent. when the background was black.

In addition to stressing the superiority of the simpler lens the need for a hood to cut out light which, though outside the field of view of the picture, nevertheless adds to the amount of reflected light within the camera, is made very evident indeed. (See LENS-HOOD.)

**Reflector.** See PORTRAITURE, also ARTIFICIAL LIGHT.

**Reflex Camera.** Camera in which the image is reflected, by means of a mirror, to a horizontal focusing screen at the top of the camera. (See CAMERA and MINIATURE CAMERAS.)

**Reflex Copying.** A direct copying process for line work. A sheet of sensitive development paper is laid face downwards on a print—as an engraving in a book—pressed into contact, and the back of the paper is exposed to light, when, if the exposure was correct, a developable image is obtained. The process is sometimes called *Playertype*, after J. H. Player, who was chiefly responsible for bringing it into prominence. The details of working are as follows: A drawing-board is laid on the table. On this a sheet or two of stout blotting-paper. Next comes the drawing to be copied, face upwards. On this is laid a sheet of ultra-contrasty bromide or gaslight paper, coated side downwards, so that the sensitive side of the bromide paper is in contact with the surface of the drawing. Over the back of the bromide paper is laid a sheet of green or yellow glass, and over this a sheet of thick plate glass. The exposure is then made by illuminating the back of the paper, through the glass, for a suitable time. All parts of the emulsion are exposed, and so to some extent fogged, but where the sensitive surface is in contact with a black line on the original being copied, less light is reflected back than from the white paper. It is on this difference in reflecting power that the formation of the image depends. By using a contrasty paper, a highly restrained developer tending also to contrast, and adjusting the exposure

accurately, very satisfactory copies can be made. Special papers for reflex copying are marketed by several manufacturers, whose instructions as to exposure and development should be closely followed.

If it is desired to try the process with a printing paper not specifically intended for the work, a developer giving high contrast should be used. The following is a suitable formula :

- |    |                                 |                      |
|----|---------------------------------|----------------------|
| A. | Hydroquinone . . . . .          | 280 grs. (32 gms.)   |
|    | Sodium metabisulphite . . . . . | 280 " (32 gms.)      |
|    | Potassium bromide . . . . .     | 70 " (8 gms.)        |
|    | Water to . . . . .              | 20 ozs. (1,000 c.c.) |
| B. | Caustic soda . . . . .          | 530 grs. (60 gms.)   |
|    | Water to . . . . .              | 20 ozs. (1,000 c.c.) |

For use, take equal parts of A and B. This may be made up as a one-solution developer if preferred, and will keep reasonably well in bottles filled to the neck and tightly corked to exclude air.

After development, prints are briefly rinsed, preferably in water made acid with potassium metabisulphite and frequently renewed, and then fixed in an acid fixing bath. If the reproduction obtained is insufficiently contrasty, it should first be treated in a fairly strong Farmer's reducer till the whites are clear, and then intensified.

**Refraction of Light.** When a ray of light passes obliquely from one transparent medium to another it suffers refraction, or is bent out of its course, as it passes the surface separating the two media. Refraction takes place according to well-known laws. The first of these is that the incident, the normal, and the refracted rays are in the same plane, and the second that the sine of the angle formed by the incident ray with the normal bears a constant ratio to the sine of the angle formed by the refracted ray with the normal. This ratio is the refractive index of the substance. It is different in value for light of different wavelengths, being greatest for violet and least for red. This fact is taken into consideration in the achromatising of lenses. (For further information on reflection and refraction the reader is referred to any elementary work such as *Light for Students*, by Edwin Edser (Macmillan) or *Optics*, by W. H. A. Fincham (Hatton Press).) (See also LIGHT.)

**Regression of Inertia.** Increase in H & D speed of an emulsion with prolonged development. This effect is due to the presence of soluble bromide in either the developer or the emulsion. (See SENSITOMETRY.)

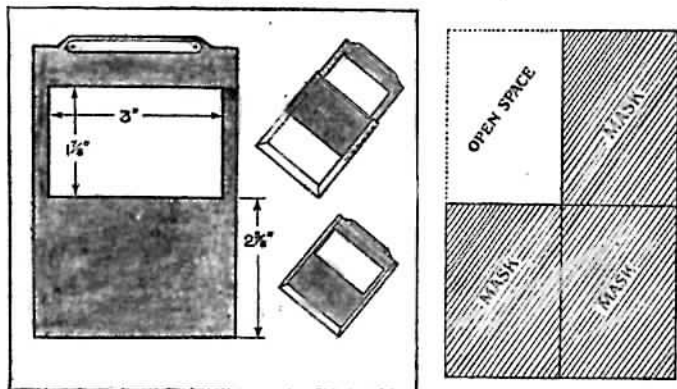
**Rehalogenising.** The re-conversion of the silver image in a finished print or negative into silver chloride, bromide, or iodide.

Any of the bleachers given under *Sulphide Toning* (see TONING) will perform this conversion. If a bichromate bleacher is used (see *Chromium Intensifier*, under INTENSIFICATION) the image will develop up darker than before if exposed to light and developed. (See also REDEVELOPMENT and HARMONISING HARSH NEGATIVES.)

**Release, Shutter.** See SHUTTER RELEASES.

**Relief, Photographs in.** See BAS-RELIEF and PHOTO-SCULPTURE.

**Repeating Back.** Fitting for back of camera allowing several photographs to be taken on one plate. It usually consists of a specially-made dark-slide that registers in several



successive positions with the picture-opening in the back of the camera.

If a dark-room is easily available, a home-made repeating back can be made with an ordinary dark slide, and four smaller portraits taken with it, by using an opaque paper mask cut the same size as the plate but with one quarter removed as shown in the right-hand sketch.

The focusing screen should be also marked in quarters. Fill the dark slide with the mask in front of the plate, focus the picture on the screen in the corner corresponding to the uncovered quarter of the plate. Insert the slide and make the

exposure. In the dark-room turn the mask round so that another quarter is left uncovered, make a second exposure on this, and repeat the process until all four quarters of the plate have each been exposed. Then develop as usual. The method can of course be applied to two, three, six, or eight exposures on one plate, according to the masks used.

If metal slides are in use, as with a small folding plate-camera, a pull-out from a damaged or spare slide may be cut to take the place of the paper mask described, and offers the advantage that the position of the mask may be changed without recourse to a dark-room. The sketch on the left shows a means of taking two pictures on a quarter-plate. The dark-slide is put into the camera, and then the pull-out of the slide is removed and the cut pull-out put in its place. The uncut pull-out must of course be replaced before the slide is removed from the camera.

**Residues.** The recovery of unused silver salts is not worth while for the amateur, but for the professional doing a large amount of work, or for the D. & P. works, it may be a paying proposition to recover waste silver. The fixing baths, in which residual silver is found, are placed in a tub with crude potassium sulphide (liver of sulphur), when the silver is precipitated as silver sulphide  $\text{Ag}_2\text{S}$ . The liquid is run off, and more used fixing bath poured in, and more liver of sulphur is added. When a pound or two of precipitate has collected, it is sent to the refiners for purifying. Any clippings or trimmings of unfixed paper should be fixed in an old hypo bath that is subsequently to be treated for recovery of silver. Where P.O.P. is used, washings from untuned prints should similarly be added to the contents of the tub. Some 20s. can be recovered in this way for each hundred pounds worth of sensitive material handled.

**Resolving Power.** Expression of the fineness of detail that can be recorded by a lens or emulsion. The subject considered consists of parallel black lines separated by white spaces of width equal to the thickness of the lines. A lens (or emulsion) is said to have a resolving power of 250 lines per inch if the smallest image it will form (or record) without the lines becoming indistinguishable from one another by blurring is on the scale thus indicated. In practice, the resolving power of either lens or emulsion depends on the blackness of the lines and the whiteness of the spaces; in addition, that of the emulsion depends also on exposure and development. Figures

quoted normally refer to the blackest lines, and the whitest spaces, conveniently obtainable on a paper surface, and with exposure and development adjusted to produce the highest resolution that the emulsion will give.

**Restoring Faded Photographs.** See **FADED PRINTS**.

**Restoring Old Bromide Paper.** See **BROMIDE PAPER**.

**Restrainer.** See **DEVELOPMENT**. The usual restrainers are bromides. As it is the bromide ion that is the active constituent, bromide of sodium, ammonium, potassium, or any other convenient metal may be used. (See **EQUIVALENCE**.) Citrates also act to some extent as restrainers. The chief effect of a restrainer is to slow the emulsion, a normally-exposed film behaving in a restrained developer as though it were under-exposed, and an over-exposed film as though it were normally exposed. The contrast obtained in a given time—*i.e.*, the rate of development—is substantially unaffected by adding a restrainer. In checking the appearance of shadow detail a restrainer also checks fog; it is therefore added in large quantities to developers for line work, where high contrast is sought by prolonged development, and fog is to be avoided.

**Reticulation.** The breaking up of gelatine on a photographic film or plate in such a way as to give rise to a network of fine lines. Reticulation may occur simply as a result of processing at too high a temperature, so that the gelatine becomes unduly soft. Usually, however, reticulation is the result of sudden contraction or expansion of the gelatine as a consequence of a sharp change in temperature while the gelatine is swollen with water.

Reticulation of the gelatine bearing the image cannot be cured or concealed, for the image itself is broken up. But reticulation of the gelatine backing of roll film, which is more often met, can be concealed by printing or enlarging with a very diffused light, or by treating the damaged surface with a varnish having the same index of refraction as gelatine. Adding an extra gelatine coating is perhaps the most perfect cure of all.

**Retouching.** The process of improving a negative or print by handwork. The term is most generally applied to the improvement of portrait negatives by knife and pencil, the former removing excessive deposit by scraping, the latter adding density in the shadows where required. Retouching is generally directed to smoothing out wrinkles, freckles, and

## Retouching

other such defects in the sitter, and to removing or lightening over-dark shadows caused by unsuitable lighting.

The first qualification for a retoucher for portraits is a sound, if general, knowledge of the anatomy of face and hands; this may come by deliberate study, or by experience and observation. Considerable artistic skill is also needed.

As it is necessary to be able to see through the negative when working upon it, a retouching desk (*q.v.*) is required. The amateur retoucher will do well to avoid the use of the knife, as considerable skill is needed in its use, and mistakes cannot be rectified. Pencil work is another matter; being applied not to the actual surface of the negative, but to a film of retouching medium that can be cleaned off if desired, any unsuccessful work can readily be removed.

Retouching medium may be bought ready prepared, or the following may be made up:—

Sandarac	.	.	.	.	12 grs.	(1.35 gms.)
Shellac	.	.	.	.	72 „	(8.2 gms.)
Mastic	.	.	.	.	72 „	(8.2 gms.)
Ether	.	.	.	.	3 ozs.	(150 c.c.)
When dissolved add Benzene					$\frac{1}{2}$ oz.	(25 c.c.)

The medium is applied with the finger-tip, or a scrap of cotton-wool; just a smear is all that is needed.

For a thin negative a hard pencil (3H or 4H) is best, but for a denser negative a softer pencil will be needed or it will not be possible to apply enough lead to produce any appreciable effect. The point should be long and extremely sharp, and a piece of fine emery paper should be kept at hand for resharpening. Fig. 1 gives an idea of the type of point required.



FIG. 1.

To fill in a wrinkle in a portrait, go over it with a series of dots or other fine strokes until it is sufficiently darkened. A print should be made every now and then to see the effect of the work done. If unsatisfactory, the medium, and with it the pencil work, can be removed by rubbing over with a rag moistened with turpentine. If more work is required than the medium will take, varnish it over, and when dry apply more medium and continue the work.

## Retouching

The top sketches of Fig. 2 show the various methods of applying the retouching pencil in order to obtain a tone that is both even and a good match to the surrounding tone. It is immaterial which style is adopted so long as it is applied *regularly* throughout the entire patch.

The lower sketches show how to fill a blank tone. The point to remember is that a better chance of making a successful join all round the edges is obtained by leaving a narrow margin all round at the outset. Do not attempt to match the surrounding tone *immediately*, as it is much better to apply one

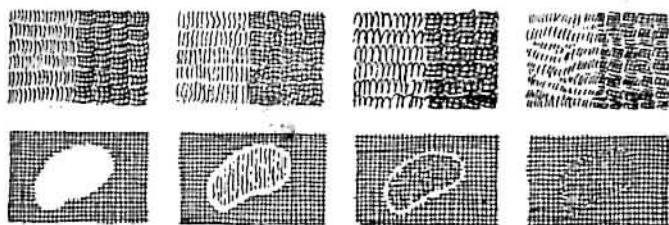


FIG. 2

light tone first, adopting any of the styles shewn, and then to apply a second over-laying tone, and so on until the two tones are finally matched. The last stage is to fill up the blank margin to "wed" the two tones. In this way it is easier to judge the matching of the two densities, and it also eliminates the tendency to begin with a heavy stroke in attempting to begin at the edge, which leads to an unnecessarily heavy "join."

It sometimes happens that a negative has thin shadows—though full of detail—and hard lights, the shadows being too black by the time the lights are printed up. Rub some crimson lake on the palette, getting it pretty thick. Put the negative on the desk, *glass side towards one*. Moisten the tip of the finger with the lips and rub on to the colour, and dab on to the shadows to be held back; repeat until the whole is evenly coloured. Small spaces to be coloured, such as hands in shadow, shadows under brows, etc., treat in the same way.

For lightening large or small areas, neo-coccin solution may be applied to the film side with a brush. Two solutions, one more dilute than the other, may be used. For the weaker solution, dilute a stock solution of the dye until a touch on the clear

## Retouching Desk

rebate of the negative produces a just-visible tint. The other solution may be about five times as strong. The gelatine takes up the dye-solution, allowing several faint washes to be superposed before the negative has to be placed on one side to dry. If an attempt is made to put on all the colour needed in one application, the edges of the coloured area are likely to be very visible. A check of the effect can be made at any time by printing; it is difficult to gauge visually at first. Neo-coccin can be washed out quite readily if the work is not successful.

To diminish the density of small areas Baskett's reducer (*q.v.*) may be used, applying it with a small skin stump. Abrasive pencils for the same purpose can be made by melting as much fine pumice as possible into hard paraffin wax, and casting the mixture in moulds made by rolling paper round a pencil. The resulting cylinder can be pointed as desired, and after being rubbed down the negative can be freed from greasiness with a light petroleum spirit (ligroin or "benzine").

To retouch for broad effects an excellent plan is to cover the back of the glass with collodion slightly tinted with a colouring material. When dry the film is scraped away where not wanted; that is to say, where one wishes the negative to print with full vigour. A layer of matt varnish slightly tinted may now be applied, and a second scraping away to suit the subject can be performed. Shading with blacklead powder applied with a stump, and partial masking with fine tissue paper, may come in at this stage, while the paper may form a fresh basis upon which blacklead work may be done.

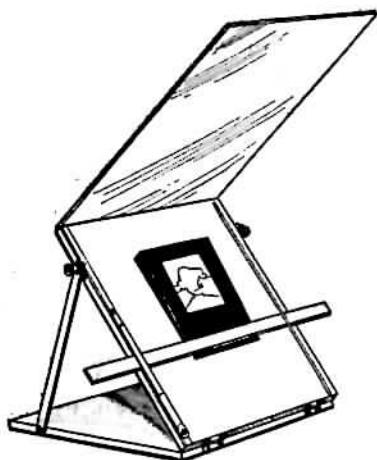
In the case of all considerable operations at the back of the negative, trial prints should frequently be made. (For retouching prints, see AIR BRUSH, COLOURING, SPOTTING, and ENLARGING; see also BROMIDE PAPER.)

**Retouching Desk.** Support on which a negative may be placed for retouching or similar treatment, for which purpose it is essential to arrange that it should be viewed by transmitted light. A simple type of retouching desk may consist of a sloping piece of wood in which a rectangular hole is cut. Into this hole fit carriers for different sizes of negative. A mirror or white card is arranged horizontally below the opening to reflect light enough to enable the negative to be seen in comfort, and it is usual to provide an opaque screen round the top of the desk to prevent dazzle from the source of light, which is normally in front of the operator. More elaborate devices, in which the negative is placed on an opal plate electrically



## Reversal

illuminated from below, are preferable where large amounts of work have to be done.



**Reversal.** The production of a negative in cases where a positive is more usual, or of a positive where a negative would normally be obtained. Reversal may be deliberate or accidental. One cause of accidental reversal is extreme over-exposure, as for example, when a brilliant lamp is included in a night scene, or the sun in a daylight exposure. Plates produced with hydrazine in the emulsion are practically immune from reversal from this cause, and the use of glycine as the developing agent will also prevent reversal from making its appearance.

*Accidental reversal* quite frequently occurs when a partially developed negative is inspected by unsafe light. The negative image already developed up is printed by this light upon the underlying unexposed emulsion; on proceeding with development, this develops to give a positive. If this is stronger than the original negative, the latter is overwhelmed, and the result is a rather foggy positive.

*Intentional reversal* is used in making substandard ciné-films and in colour photography. Here a negative image is developed up as usual, but instead of fixing out the unused

silver salts in thiosulphate (hypo), the negative image is dissolved away in acidified permanganate or bichromate. The unused silver salts are then either exposed to light and developed up, or are blackened by the application of a solution of sodium hyposulphite or hydrosulphite ( $\text{Na}_2\text{S}_2\text{O}_4$ —not common "hypo"). As the amount of unused silver salt is greatest where the original negative was least dense, this process produces a positive on material exposed in the camera. This method is only satisfactory when applied to the extra thin and completely even emulsions specially prepared for reversal.

With ordinary emulsions, which contain far more silver than is needed for the formation of the two successive images, the negative produced by first development is printed upon the underlying unused silver by an exposure to light of a suitable length. The negative image is then dissolved away, in the dark-room, in a bath consisting of equal parts of a solution containing 0.4 per cent. of potassium permanganate and one containing 2.85 per cent. by weight (or 1.55 per cent. by volume) of sulphuric acid. Though the separate solutions will keep, the mixed bath will not. After removal of the negative image, rinse and transfer to a 5 to 10 per cent. solution of potassium metabisulphite until the colour is removed, then rinse and develop in any energetic developer.

This method, though requiring a certain amount of practice, especially with regard to the times of first and second exposure, can be used for preparing enlargements from colour transparencies. The more usual method of preparing an intermediate negative is, however, more easily applied.

**Reversed Negative.** A negative in which the subject is laterally inverted, like a reflection in a mirror. Reversed negatives are required for certain photo-mechanical processes. They are generally made by placing a mirror or a reversing prism (see PRISM, REVERSING) over the lens at an angle of  $45^\circ$  to the axis of the latter. The camera is then pointed at right-angles to the object, which is photographed by reflection.

Provided that the back of the plate is clean, and that in focusing due allowance is made for the thickness of the glass, a reversed negative can be made by photographing with the glass side of the plate facing the lens.

**Rigid Mount.** Alternative term for IRIS MOUNT (*q.v.*).

**Rinsing after Development.** For prints, an acid rinse consisting of  $1\frac{1}{2}$  per cent. acetic acid or of  $2\frac{1}{2}$  per cent.

metabisulphite may be used, but for films a chrome alum hardening rinse (see HARDENING STOP BATH) is preferable.

**Rising Front.** A camera is said to have a rising front when the panel carrying the lens can be moved up so as to bring its axis above the centre of the plate. If movement in the opposite direction is also provided, the camera is said to have a "rising and falling front." The rising front is chiefly required in architectural work or street scenes where the tops of buildings are required in the picture. If they are included by tipping the camera, vertical lines will converge, giving the buildings the appearance of falling over backwards. This does not occur if the plane of the film is kept vertical and the tops of buildings are included by raising the lens, though marginal distortion is considerably increased whenever the rising front is used. (See DISTORTION.)

Where an extensive rising movement is fitted, it may happen that the bottom of the focusing screen (top of subject) is not properly illuminated; for such cases a swing front is often provided to allow the axis of the lens to be tilted back to the centre of the film. As the axis is then no longer perpendicular to the sensitive surface, extensive stopping down is required to provide adequate sharpness. It should be noted that the combined use of rising and swing fronts is exactly equivalent to tilting the camera and using a swing back to bring the sensitive surface vertical again. (See ARCHITECTURAL PHOTOGRAPHY; also SWING BACK.)

**Rives Paper.** A particular make of paper specially prepared at Rives in France, for photographic purposes.

**Rochelle Salt.** Sodium potassium tartrate  $\text{NaKC}_4\text{H}_4\text{O}_6 \cdot 4\text{H}_2\text{O}$ . M.W. = 282. Colourless clear efflorescent crystals, very soluble in water. Used in the preparation of gelatino-chloride printing-out papers, and as developing agent in the kallitype process.

**Rodinal.** Concentrated one-solution developer made by Agfa in Germany. The method of preparation is as follows: Dissolve 34 gms. of paraminophenol in 340 c.c. of water. Add 558 gms. of a 30 per cent. solution of potassium sulphite at  $55^\circ \text{C}$ ., followed by 50 gms. of a 34 per cent. solution of potassium hydroxide, then 5.52 gms. of potassium bromide dissolved in a little water, and finally 42 mgms. of anthroquinone-2, 3-triazole-sodium sulphonate. (The last is an anti-foggant.) Then filter and allow to stand 14 days.

Equivalent concentrated developers, also based on *paraminophenol*, are offered by several British makers, and a simpler formula for a similar preparation will be found under *Paraminophenol* in the article on DEVELOPMENT.

**Roller-Blind Shutter.** See SHUTTER.

**Roll Film Adapter.** Alternative, and now perhaps more usual, term for roll holder (*q.v.*).

**Roll Films.** See FILMS.

**Roll Holder.** A piece of apparatus for using roll-film in a camera designed and built for plates. It is applied to the back of a camera in the same manner as a dark slide or plate-holder, and a section of the film is wound up after each exposure as with an ordinary roll-film camera. (See FILMS.)

**Ruby Light.** See DARK-ROOM, also SAFE-LIGHT.

## — S —

**Safe Edge.** See CARBON PROCESS.

**Safe-Light.** Coloured screen or glass for the dark-room lamp, but the term is often also applied to the lamp as a whole. A safe-light screen has to be chosen for the material to be used. For fast orthochromatic and non-colour-sensitive films a deep red colour is generally used, but for bromide or chlorobromide paper a yellow or orange-yellow safe-light is much to be preferred. For panchromatic films a deep green offers the greatest safety for its visual effect, but so little light is permissible that the amateur generally prefers complete darkness.

Safe-light screens are made by coating glass with a solution of gelatine coloured by a suitable dye. A complete series of screens, each precisely calculated to give the best possible compromise between safety and brilliance of illumination when working with the particular sensitive material for which it is designed, is offered by several makers.

**Safe-Light, to Test.** The suitability of a safe-light screen for the material to be used, and the power of the light-source that can safely be placed behind it, can readily be tested by experiment. This is done by exposing to the light of the lamp a sample of the sensitive material to be used, giving different parts of the sample different exposures, test-strip fashion. On development, the time during which exposure to the lamp is safe, at the distance at which the test was made, can be seen by observing the longest exposure that does not produce fog.

Note that too safe a light is to be avoided; a bright light which will fog the material unless it is protected as much as possible during handling is infinitely preferable to a very dim light to which the material may be freely exposed, but which leaves the darkroom in such obscurity that work is perpetually hampered by lack of light. For the development of negative material, a light that does not cause fog in less than 45 seconds at a distance of 18 inches may be regarded as sufficiently safe for careful working. Owing to the lower sensitivity of papers, a higher standard of safety may be set without unduly limiting the general illumination; a convenient standard here is to allow 2 minutes, at the same distance, before fogging commences. If the light is found unnecessarily safe, or not safe enough, the power of the light-source behind the filter may be

suitably altered until the desired degree of safety is attained. (See also DARK-ROOM.)

**Salt.** In general, the class of substances formed by the combination of an acid with a base. If, for example, iron rust (iron oxide, a base) is dissolved in sulphuric acid, the acidity of the latter is largely neutralized and the salt iron sulphate is formed. When dissolved in water, salts are partially broken up (hydrolysed) into acid and base, both being present together in the solution. If base and acid are both strong, or both weak, the solution is approximately neutral, but if one is strong and one weak, the solution will be correspondingly acid or alkaline. A salt such as potassium carbonate or sodium phosphate (strong base, weak acid) can thus serve as an alkali in developers.

"Salt," as distinct from "a salt," normally means sodium chloride (NaCl), the substance found in a "salt-cellar" on every table. To avoid confusion, sodium chloride is often referred to as "common salt."

**Salted Papers.** See PLAIN SALTED PAPERS.

**Saturated Solution.** A solution which will take up no more of the dissolved substance. (See SOLUTIONS AND SOLUBILITY.)

**Scales.** See SOLUTIONS, MAKING UP.

**Scattered Light.** See REFLECTION IN LENSES, COATED LENSES. Also IRRADIATION.

**Scheiner.** See *Emulsion Speed*, under SENSITOMETRY.

**Schlippe's Salt.** See SODIUM THIOANTIMONIATE; also TONING.

**Scratch-Proof.** A film is said to be scratch-proof when its surface has been hardened as a safeguard against mechanical damage by abrasion or otherwise. Ordinary hardening agents (formalin, or an alum) may be used, though the effect of an alum is not so much to harden the gelatine as to render it insoluble, even in hot water. Formalin gives a harder surface, but a mixture containing tannic acid is even more effective. The following bath has recently been recommended (*B. J. Phot.*, 87, p. 65, 1940) as giving a particularly hard and scratch-proof surface.

Tannic acid	.	.	.	.	.	1 part.
Hot water	.	.	.	.	.	36 parts.
When cool add						
Formalin	.	.	.	.	.	4 parts.

For use 1 part of the above is added to 15 parts of water, and the film is immersed in this for five minutes towards the end of the usual period of washing. Washing is then completed as usual and the film is dried. Grease, due to finger-marks or other causes, must be most scrupulously avoided, and it is advisable not to touch the surface of the film with the fingers until it is very thoroughly dried. (See also HARDENING FIXER, HARDENING STOP-BATH, and FORMALIN.)

**Screen, Coloured.** See COLOUR-SENSITIVE EMULSIONS and FILTERS; also SAFE-LIGHT.

**Screen, Lantern.** See PROJECTOR.

**Screen Plates.** See COLOUR PHOTOGRAPHY.

**Screen, Ruled.** See PHOTO-MECHANICAL PROCESSES.

**Sculpture, Photographic.** See PHOTO-SCULPTURE; also BAS-RELIEF.

**Sease.** Dr. Sease, an American investigator, has published fine-grain development formulæ employing paraphenylene diamine and glycin. These developers are usually known as "Sease I," "Sease III," etc. (See FINE-GRAIN DEVELOPMENT.)

**See-Saw Development.** A method of developing a length of film by drawing it to and fro through the developer instead of immersing it bodily. See FILMS.

**Selenium.** Se = 79. Non-metallic element closely related to sulphur. Normally obtained in the form of a black powder. Specific gravity 4.8, melting-point  $219^{\circ}$  C., boiling point  $690^{\circ}$  C. Insoluble in water, but dissolves slowly in solutions of sulphides or sulphites to form seleno-sulphide and selenosulphate respectively. These solutions are used for toning (*q.v.*)

**Self-Toning Paper.** A variety of printing-out paper, for contact prints by daylight, in which the necessary chemicals for toning are incorporated in the paper itself, which therefore only requires fixing. It is made both with gelatine and collodion base. (See GELATINO-CHLORIDE PAPER and COLLODIO-CHLORIDE PAPER.) Instructions for handling, which should be closely followed, are issued in every packet.

Printing must be taken deeper than is required in the finished picture. With nearly every paper a plain (non-acid) hypo bath of 10 to 15 per cent. will give good brown, warm sepia or purple tones. A preliminary bath of 10 per cent. solution of common salt will give a colder tone to most makes of self-toning paper, while if the prints are washed in plain

## Sensitometry

water before fixing the results will be much warmer (redder) in colour. These variations in colour can be turned to good account by painting over some details of the picture with plain water (to get red tones) and others with a weak solution of salt and water (to get cold tones). Very striking effects can be secured by this means. Still further variations in tone can be secured by employing an ordinary gold-toning bath in addition.

Most self-toning papers will give excellent warm black tones if toned with potassium chloroplatinite. There is no necessity to wash the prints; they should just be immersed in a salt bath, and then rinsed and toned in the chloroplatinite bath which is advised for ordinary P.O.P., and really fine tones can be obtained. It is essential to wash the prints well before fixing.

It is important to note that the fixing bath should always be free from acid. To secure this a few drops of ammonia may be added to each pint.

As the gold in some self-toning papers is *soluble*, it naturally dissolves out of the film to some extent; if, therefore, several prints are toned in a small quantity of fixing solution, the gold is given its best chance to act as a toner, as the hypo bath will obviously be more concentrated in gold than if more of it had been used. The colour of self-toning prints should not be judged when wet; they usually alter considerably during drying, becoming colder in tone.

**Sensitometry.** The science of sensitometry is primarily concerned with studying the effect upon the sensitive material of the two factors exposure and development. The results obtained from a quantitative examination of plates and films from this point of view lead on to methods of expressing emulsion speed, contrast, and rate of development, and as these are the fundamental facts that every photographer needs to know about his sensitive material, no amateur should fail to study at least the elementary principles upon which sensitometry rests.

Photography was developed empirically rather than scientifically, so that for many years photographers really knew very little about the material they were using. The first scientific work in sensitometry was done in 1890 and following years by Hurter and Driffield, whose initials are known to all camera-users through the "H. & D." system of plate-speed determination they originated.



## Sensitometry

### *Exposure.*

In sensitometric work the term "exposure" means "total light action" rather than "exposure time." Two sections of a plate are said to have received the same exposure even if one had 1 sec. exposure to a 10 candlepower light, and the other had 10 secs. exposure to a light of 1 candlepower. Subject to certain minor limitations (see RECIPROCITY LAW), exposure may thus be defined as the product obtained by multiplying the intensity of illumination at the surface of the plate by the time during which the plate is exposed to this illumination.

If a plate is exposed to a constant light in a series of steps, giving exposures of 1, 2, 3, 4, 5, etc., seconds, it is found on development that the apparent difference in blackness between successive steps becomes less and less towards the end that was given the longer exposures. Each successive increase in exposure of 1 sec. therefore produces less effect than the last.

That this should be found seems reasonable enough if the attention is fixed on the ratio of successive exposures instead of upon their difference. The 2 sec. strip has had double the exposure of that given 1 sec., but the strip receiving an exposure of 21 secs. has only had 5 per cent. more than the preceding strip to which 20 secs. were given. It is actually found by experiment that if in exposing a plate in steps each step is given double the exposure of the last, then the difference in blackness between successive strips appears about the same throughout.

In expressing graphically the measurements made in connection with sensitometry it is therefore the rule to use a scale so chosen that exposure-steps resulting in equal percentage increases in exposure are the same length at all parts of the scale. This condition is fulfilled by a logarithmic scale, which has the property that successive equal steps along it correspond to equal proportional increases in exposure. A "doubling-up" series of exposures such as 1, 2, 4, 8, 16, 32, etc., seconds, would be marked on a logarithmic scale by a succession of equal steps.

On a graph giving the results of sensitometric measurements it is usual to mark a 1-sec. exposure as 0, a 10-sec. exposure as 1, a 100-sec. exposure as 2, and so on, in which case the figures 0, 1, 2, etc., being the logarithms of the actual exposures, are evenly spaced along the scale. By adopting this method of marking exposures the need for specially-ruled paper is avoided, and ordinary squared paper can be used.

## Sensitometry

### *Density.*

In considering the light-stopping power of successively more opaque strips on the developed test-plate much the same result is found, and the difference between two steps, one of which passes half as much light as its neighbour, appears about the same to the eye no matter whether the strips are light or dark. If one passes  $1/10$ th of the light and the other  $1/20$ th, their difference in blackness seems the same as that of a pair passing respectively  $1/100$ th and  $1/200$ th of the light falling on them. This, indeed, is inevitable, for by illuminating the latter pair with a light ten times as strong as that illuminating the former pair, the amount of light actually reaching the eye would be precisely the same in the two cases. These results, again, are best expressed by a logarithmic scale.

The term *density*, though very loosely used in ordinary work, is carefully and accurately defined for the purposes of sensitometry. The density of a deposit is formally defined as the logarithm of the reciprocal of the fraction of the incident light that it transmits. Clear glass has a density of 0, a deposit passing  $1/10$ th of the light has density 1, a deposit passing  $1/100$ th of the light falling on it has a density 2, and so on, each successive decrease of the transmitted light to  $1/10$ th of its previous value increasing the figure for the density by one.

### *A Sensitometric Test.*

With the terms that we shall use now carefully defined, let us follow the making of a simple sensitometric test. To a light of known intensity at a fixed distance, a plate is exposed, without the interposition of any lens or camera, in a series of steps, the times of exposure forming a "doubling-up" series or bearing some other convenient logarithmic relationship to one another. The plate is next cut into strips in such a way that each strip contains exposures covering the whole range (see fig. 1).

These strips are then immersed together in a developer of known composition held at a known temperature, and are withdrawn for fixation at different stages of development—to take concrete figures, one may be withdrawn after 4 minutes, the next after 5, the next after  $7\frac{1}{2}$ , and the last left in till 10 minutes have expired since development began.

After washing and drying in the usual way the density of the deposit on each step of each of the four strips is measured.

## Sensitometry

This can be done in several ways, but in all cases the method used amounts to putting a source of illumination behind the plate and comparing the amount of light passed through it with the amount of light received in an uninterrupted beam from the same source.

### *The Characteristic Curve.*

The figures so obtained are most easily grasped if they are exhibited in the form of a curve on squared paper, which presents the experimental results in the clearest possible way.

A set of curves, corresponding to the measurements made on the test plate of fig. 1, is shown in fig. 2, to which reference

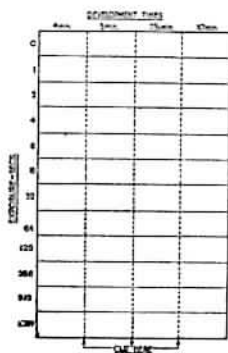


FIG. 1.  
Showing the making of a  
sensitometric test.

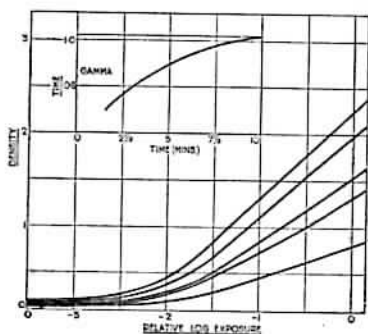


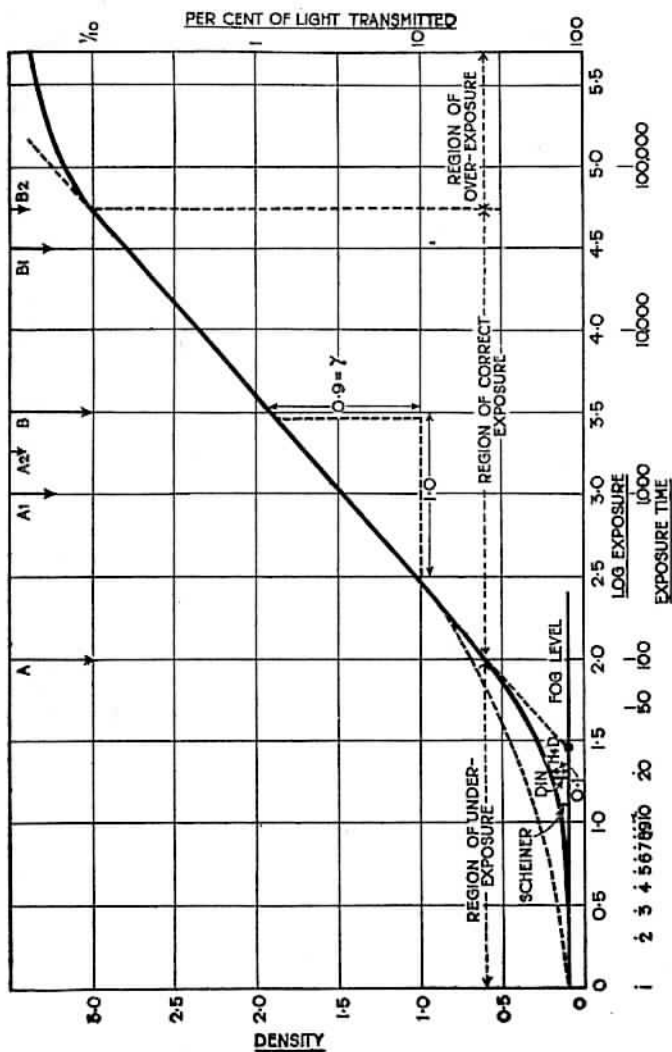
FIG. 2 Characteristic curves for five  
different development times. Inset,  
curve showing relation of gamma to  
time of development.

will again be made in connection with the relationship between contrast and development time.

One of these curves, enlarged for greater legibility, is shown in the full-page diagram fig. 3. From this a great number of important deductions may be made.

For the smallest exposures (log  $E$  less than about 0.7) a constant density of about 0.1 is given, and does not decrease with decreasing exposures. If the support (glass or celluloid) is colourless, this density, since it appears even on unexposed emulsion, represents a trace of fog. It is usually called the "fog-level."

## Sensitometry



## Sensitometry

Up to about  $\log E = 0.8$ , exposure does not produce any further developable deposit, but from this point on, each increase in exposure results in an increase in density. At first successive equal increases in  $\log E$  produce larger and larger increases in density, as is shown by the steady steepening of the curve, but after reaching an exposure for which  $\log E = 2$ , the curve becomes a straight line.

This straightness is maintained over a wide range of exposures (up to  $\log E = 4.75$ ). The fact that the curve is straight means that in any part of this range a doubling of the exposure (increase of 0.3 in  $\log E$ ) results in the same increase in density, which is the condition that has to be fulfilled if the densities in the negative are to be a true transcription of the brightnesses of the subject photographed. This range is therefore marked in fig. 3 as "Region of Correct Exposure."

For much higher values of  $\log E$  (above 4.75) this proportionality fails, as is shown by the departure of the curve from straight-line form. The lack of straightness betokens incorrect tone rendering, and as this incorrectness arises when exposure is too prolonged, this part of the curve is marked "Region of Over-Exposure."

The foot of the curve, which is also not straight, is marked "Region of Under-Exposure." That only untrue representation can be given by exposures in this latter region is shown by the fact that two exposures of 10 and 20 secs. show densities of 0.14 and 0.21, with a difference of only 0.07, while exposures of 50 and 100 secs. show densities of 0.42 and 0.59, a difference of 0.17. Although in both cases one exposure is double the other, the smaller density difference is barely large enough to be perceptible while the other is very distinct indeed.

A negative whose tones included this part of the curve would evidently show more contrast in the half-tones than in the shadows, and more contrast in the high lights than in the half-tones. Any practical photographer will recognise this as a description of an under-exposed negative which, especially if over-developed, is characterised by hard blocked-up lights and lack of sufficient distinction between the shadow tones.

### *Contrast and Gamma.*

Comparison of a negative such as this with the curve of fig. 3, makes it clear that the low-contrast shadow detail corresponds to the nearly horizontal foot of the curve, and the increasing contrast towards the high lights corresponds to the steepening of the curve as the region of correct exposure

is approached. The steepness or slope of the curve is thus a measure of contrast.

Since the contrast of a negative depends on the time of development, it is to be expected that if four separate parts of the test-plate of fig. 1 are developed, as was suggested, for different times, the curves resulting from the four strips will have different slopes. Reference to the set of curves in fig. 2 will show that the increase in slope as the development time is extended is very evident indeed.

The steepness of the curve is taken as a measure of the contrast to which the plate has been developed, and as the steepest part of the curve is the straight-line part corresponding to correct exposure, it is the slope in this region that is taken for measurement.

To find a figure for the slope it is only necessary to find the increase in density that corresponds to an increase of 1 in  $\log E$ . At  $\log E = 2.47$  the density is shown in fig. 3 as 1.0, while at  $\log E = 3.47$  it is 1.90. The slope of the curve is thus 0.90. This figure is always referred to by the Greek letter  $\gamma$  (gamma).

The relation of this figure to practical work can most easily be seen by considering a photograph including two objects one of which reflects ten times as much light as the other. If the negative is so developed that when it is held up to the light one of the images transmits ten times as much light as the other, the negative may very fairly be described as having the same contrast as the subject. A curve taken from this negative would have a gamma of 1, and we may consequently regard the gamma of a negative as showing how its contrast compares with that of the original subject. At the present time it is usual to develop negatives to a gamma of about 0.75 to 0.8, which means that the contrast of the negative is decidedly less than that of the subject upon which it was exposed.

The gamma of a correctly-exposed negative depends upon the developer used, the temperature of development, and the time during which the developer is allowed to act. From a set of curves such as that of fig. 2 it is possible, by determining the value of gamma from each curve, to find the relationship between gamma and development time, the other factors being of course held constant. A curve showing the increase of gamma with time is given as an inset to fig. 2, and it will be seen that though at first the rise in contrast is considerable, at longer development times gamma increases but slowly as development is prolonged.

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Eventually a value of gamma is reached—in this case apparently about 1.1—which cannot be increased no matter how long a development time is given. This figure for gamma marks the maximum contrast that the emulsion will attain, and since it corresponds to infinitely long development, it is called “gamma infinity” ( $\gamma \infty$ ).

A curve relating gamma to development time is often useful in practice, because the photographer does not usually wish to develop all his negatives, irrespective of subject, to the same gamma. Instead, he tries to develop them all to the same contrast, increasing the development time when the subject was flat, or decreasing it if the subject was contrasty. By thus varying gamma to compensate for varying contrast in the subject he is able to keep his negatives more nearly alike in character.

To compensate precisely for varying subject-contrasts in such a way as to keep constant the overall contrast (difference between greatest and least useful densities) in different negatives is theoretically possible, but as the actual contrast of the subject is seldom known with any precision, the practical photographer can only hope to make an approximate correction by shrewd guesswork.

### *What is “Correct” Exposure?*

We have already seen that the tone-values of the subject are correctly rendered on the negative so long as the exposure is such that all parts receive exposures corresponding to the straight part of the curve. If the ratio of brightnesses in the subject is 30 to 1, so occupying a range of approximately 1.5 units on the log E scale, the negative will give a true rendering if the exposures given to the film cover the range from A to B (shown at top of fig. 3). Since A corresponds to the junction between correct and under-exposure, any less exposure than that given will result in under-exposed shadows, and a consequent falling off in shadow-contrast. Though a slight falling-off of contrast in this region can in practice be tolerated, owing chiefly to the fact that the printing paper supplies a certain amount of correction for it, we will for the moment restrict ourselves to the requirements of correct tone-reproduction on the negative itself. On this basis the practical exposure corresponding to the placing of the brightness range of the subject on the curve as shown is therefore the *minimum correct exposure*. It is this that exposure meters

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of all types attempt to indicate, and it is generally called the "correct" exposure.

That this is a misleading description can be seen if we consider what would happen if we gave an exposure ten times greater. The range of tones in the subject would now fall between  $A_1$  and  $B_1$ , and it is at once evident that this range is still completely included in the straight part of the curve. Comparing the two negatives, one having had ten times the exposure of the other, it would at once be evident that the more fully exposed one is the denser. But since both give a true representation of the tones of the subject, they would yield identical prints. It is therefore correct to describe both these negatives as "correctly exposed."

Any considerable further increase in exposure would allow the point B to pass  $B_2$  and reach the region of over-exposure, in which the slope of the curve falls away. As is evident from the reduced slope, this would result in flattening the contrast in the lighter portions of the subject, which is the only criterion by which over-exposure can be recognised. How far down the tonal scale the flattening would reach will evidently depend on the extent to which the exposure-range AB is made to overlap into the region of over-exposure.

### *Latitude.*

The range A to  $A_2$ , or B to  $B_2$ , represents the ratio of maximum correct to minimum correct exposure, and on the curve shown is about 18 to 1 (range of  $\log E$ , 1.25). If a film will accept without distortion of tone values an exposure 18 times the minimum it is often said to have considerable latitude. Caution must, however, be exercised in stating latitude in this form, for as the requirements for correct exposure are that the shadows must not be under-exposed, nor the lights over-exposed, the permissible range of correct exposures will depend on the brightness range of the subject. A glance at fig. 3 shows that if the range of the subject itself extended from A to  $B_2$  (range about 560 to 1) there could be only one value for correct exposure, for by the slightest increase or decrease either the lights or the shadows would encroach into a region of incorrect exposure. For such a subject the film whose curve is shown would have no latitude at all in the sense of permitting various exposures without detriment to tonal quality.

In view of the fact that the latitude in practical exposure depends on the range of tones in the subject as well as on the



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range of tones the film will render truly, the latter is best used where an expression of latitude in numerical terms is desired. Such an expression amounts to giving the maximum range of brightness (*i.e.*, from A to B<sub>2</sub>) that the film can record faithfully when given the ideally-correct exposure, and for the film of fig. 3 this amounts to a range of 560 : 1.

### *Incorrect Exposure.*

From the practical point of view complications not considered in the above discussion must be taken into account. It is obvious, for example, that the eye cannot detect falsity of tone in a photograph nearly so readily as it can detect departure from straightness in a curve. Moderate encroachment into the under-exposure region is in consequence harmless, so that the range of exposures giving satisfactory results in practice is greater than the curve would suggest. But except by more or less arbitrary agreement, or in connection with one particular printing paper, no very definite limits beyond which it is unsafe to go can be laid down.

### *The Effect of the Printing Process.*

Although the considerations just discussed apply with full force so long as attention is restricted to the negative, no practical photographer will overlook the fact that it is by his prints his work is judged. To get a full-scale print, reproducing the full range of tones from white to black, the entire scale of the printing paper has to be used, and it is very evident that there is but little likelihood that the characteristic curve of a printing-paper will be a straight line over its entire range. The truth or otherwise of the tonal reproduction given by the negative is therefore only part of the story ; any defects in this direction that may arise through allowing part of the tonal range of the subject to fall within the regions of under- or over-exposure are liable to be modified, for the better or otherwise, by the non-linearity of the characteristic curve of the paper.

Investigation under carefully-controlled conditions has recently shown that as the contrast in the extreme high lights of the average printing paper is low, any falling off of contrast in the corresponding part of the negative is accentuated. Over-exposure of the negative (use of the curve to the right of B<sub>2</sub> in fig. 3) must therefore be avoided at all costs. Fortunately the latitude of the modern film is such that over-exposure

hardly ever arises in practice, except when dealing with subjects of extreme tonal range. Flattening of tones on the negative due to over-exposure is, however, a probable contributory cause of the frequently-experienced difficulty in obtaining a good rendering of clouds in a normal landscape.

To a limited extent, errors of tone-rendering caused by slight under-exposure of the negative (use of the curve to the left of A in fig. 3) are actually corrected by the characteristics of the printing-processes usually used. From the practical point of view, therefore, the "region of correct exposure" extends rather farther to the left than is shown on the curve, though the exact amount to which the shadow-tones may be allowed to extend into the "region of under-exposure" depends on a number of factors, including, of course, the characteristics of the printing paper. From this point of view, we may modify the definition of "minimum correct exposure" given above, and regard it as the shortest exposure that will give a negative in which the falling-off of contrast in the shadows is not too great to be corrected by the imperfections of the printing paper to be used. On this basis, minimum correct exposure depends on the printing paper to be used.

### *Emulsion Speed*

It is too commonly assumed that the "speed" of a plate or film is as definite and easily measurable a quantity as, say, the speed of a moving vehicle. Nothing could be further from the truth. We have just seen that the minimum exposure required in any particular case depends on the printing paper to be used—so, therefore, does the speed of the negative emulsion. It also depends on the developer chosen, on the extent to which development is to be carried (gamma value to be reached), and the temperature of development.

These are factors that have to be considered when determining the minimum exposure needed in actually photographing some particular subject. In practice, however, emulsion speeds cannot be determined in any but the roughest way by merely taking photographs with a camera; the conditions are not capable of being reproduced, or even stated, with anything like sufficient precision. Speed-measurements, therefore, have to be based on accurate laboratory work; that is, they are based on the characteristic curve of the emulsion. The question at once arises: what part or property of the curve is to be taken as a measure of emulsion-speed? Different workers have answered this query, which is more

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perplexing even than it appears at first sight, in various different ways; each choice of a criterion of "speed" gives rise to a different speed-system. And it is particularly to be noted that two plates that have the same speed when measured according to one method may have quite different speeds when measured by another.

### *H & D Speeds*

The first scientific method of measuring emulsion speed was that of Hurter & Driffield. They ignored any effect of the printing paper, and laid down that the minimum correct exposure was the least that would give accurate tone-reproduction in the negative. They based their film-speed, fundamentally at least, on the point A of fig. 3. But partly owing to the difficulty in determining the exact point at which the "toe" of the curve began, and partly to find a speed-value that did not greatly depend on gamma, they continued the straight line part of the curve backwards as shown dotted in fig. 3, and took as a measure of the H & D speed the exposure indicated at the point where this extension cut the line indicating fog-level. This exposure they called the "inertia"; the speed-number was found by dividing the value of the inertia into 34. Thus the H & D speed numbers are inversely proportional to the exposure required; a plate of speed 250 H & D requires ten times the exposure needed by a plate of 2,500 H & D.

It is now known, firstly, that Hurter and Driffield's conviction that there must be an absolute speed number, independent of the degree of development, was quite unjustifiable, and secondly, that the H & D speed number of an emulsion is by no means a reliable guide to the exposure needed in practice.

### *Scheiner and DIN Speeds*

The Scheiner system of speed-measurement was introduced, a few years after the H & D system, as a method of comparing the speeds of plates used for astronomical photography. In detecting a star by photography the conception of true tonal rendering does not enter; Professor Scheiner (1894) therefore rated the speed of a plate by the least exposure that would give a visible darkening on development, which was the point that mattered for his purpose.

In measuring the speed of a plate by the Scheiner method, a series of exposures is given to a light of known intensity,

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and the plate is then developed under standard conditions. From examination of the developed plate is found the exposure that produces an image just detectable in comparison with the part of the plate that was protected from light. The speed so determined is arbitrarily expressed in "degrees," the system being so arranged that each addition of 3 to the Scheiner number corresponds to a doubling of speed.

The DIN system (1931) is a variant of the same idea. For this a plate is exposed for  $1/20$ th sec. behind a neutral grey scale of densities so arranged that each successive density is greater than the last by 0.1. This scale receives a standard illumination of 40 lux. After very prolonged development the speed of the emulsion is stated as the density of the step behind which there has been obtained on the plate a density of 0.1 above fog level. As in the Scheiner system, the figures used to represent speed are on a logarithmic scale (*q.v.*), a plate of 18/10 DIN requiring double the exposure of one of speed 21/10 DIN.

### *Three Methods Compared*

The three points used in determining H & D, Scheiner, and DIN speeds are marked on fig. 3. If all characteristic curves had exactly the same shape, and if all emulsions responded in the same way to the prolonged development of the DIN system, it would not matter by which method the speed of an emulsion were determined, because there would be a fixed relationship between them all. A speed found by one method could be converted, by a simple calculation, into a corresponding speed on either of the other systems.

In fact this desirable simplicity is not attained. Different emulsions have curves of different shapes, and they vary in particular in the length of the toe, or under-exposure region. It is quite evident that if the toe of the solid-line curve in fig. 3 were changed to that shown dotted, DIN and Scheiner speeds would rise very considerably while the H & D speed would remain unaltered. There can thus be no fixed relationship between the H & D speed of an emulsion and the DIN or Scheiner speed.

Further, a little consideration will show that, as normal development is used in finding the Scheiner speed and prolonged development in finding the DIN speed, the relationship between the speeds measured by these two methods will depend on the emulsion's response to abnormally long development—that is, upon the value of gamma infinity it can attain.

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There is thus no definite relationship between the speeds measured by any two of these systems.

Nevertheless in practical work it is quite usual, and quite satisfactory, to make rough-and-ready conversion of speed numbers between the three systems. This is only possible because the speed figures used in practice, though called H & D, DIN, or Scheiner, are in most cases not measured by a sensitometric test carried out in the manner correct for the system whose name they bear. Instead, they are more or less arbitrary figures based on the exposure shown by experiment to be required to give a good negative, it being rather vaguely assumed that the exposed film will be given "normal" development and subsequently printed on a paper of "average" characteristics.

### *Minimum Useful Gradient*

The most recently-proposed method of speed-determination attempts to tidy up the rather unsatisfactory position outlined in the last paragraph. The line of approach was to make a series of negatives, all receiving different exposures, upon each of a number of films with emulsions of types as different as could be found; to make the best possible print from each negative, and find in each case the minimum negative exposure necessary to yield a good print. To ensure constancy of conditions, the negatives were not made by exposure in the camera, but by contact printing from a transparency, using a light held rigidly constant.

Next the characteristic curves of all the negative emulsions were measured, and these curves were analysed to find some characteristic property, or relationship, that varied, over the whole range of different emulsion-types, in the same way as the speed found by these laborious experiments. It will be observed that this approach to the problem for the first time provides a method that makes allowance for any correcting effect on shadow gradation brought about by the printing paper.

As all practical photographers know, the beginnings of under-exposure are made manifest by a falling-off in contrast in the shadow regions of the picture. In terms of the curve, this means that the shadows fall on a part of the curve whose slope is too low to give adequate contrast. Since the *actual* minimum slope of the part of the characteristic curve used is unimportant for print making—for papers of all grades of contrast are available—it is not feasible to specify the speed by

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a measurement of the exposure needed to give any specified minimum slope. But it might very reasonably be measured in terms of the exposure required to give a slope which is a specified proportion of the slope elsewhere on the curve. It has been proposed (Lloyd A. Jones, *J. Franklin Inst.* **227** (1939), pp. 297-354 and 497-544) to take as a criterion of emulsion speed the exposure corresponding to that point on the curve at which the slope is three-tenths of the average slope over a log-exposure range, beginning at the point in question, of 1.5. Jones has shown that this method of measurement gives results agreeing exceedingly closely with those obtained by the examination of prints made in the manner described above, and in fact it is the only one yet proposed that has any close connection with the requirements of practical exposure-determination.

The results of such measurements can be given in the guise of H & D, DIN, or Scheiner figures, and are of course a more scientific and more accurate equivalent of the "practical" speed numbers mentioned above under *Three Methods Compared*.

### *A.S.A. and B.S.I. Speeds*

The method of speed determination based on the minimum useful gradient has now been officially adopted in principle by both the American Standards Association and the British Standards Institution. A.S.A. speeds are already common in America, and B.S.I. speeds may be expected to become increasingly frequently met with in Britain in the future. Details of a standard method of speed-measurement have been agreed upon by both bodies, so producing a set of speed-figures uniform throughout the English-speaking world. To indicate that the speed-figures in question really do show what all earlier speed-figures have only purported to show—that is, the exposure that the sensitive material requires—the term "speed" has been dropped and replaced by "Exposure Index".

When the speed of an emulsion has been measured by the agreed British-American procedure, it can be expressed in any one of several ways for practical use. Each of the Standard Specifications provides for both an Arithmetical Exposure Index and a Logarithmic Exposure Index. The former corresponds to the H & D or Weston system, on which a film requiring half the exposure needed by another is allotted

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a speed-figure twice as high, while the latter corresponds to the Scheiner or DIN system, on which a film requiring half the exposure needed by another has a speed-figure three units higher. In America, accustomed to Weston and G.E. speeds, the Arithmetical Index is likely to be most used, and the figures are so chosen as to fall half-way between the Weston and G.E. speeds to allow them to be used without noticeable error with meters of either of these makes. In Britain, where Scheiner speeds have been accepted for many years, the Logarithmic Index will probably prove most popular; the actual figure is about one unit below the "practical" Scheiner speed for the same film, so that existing meters scaled in Scheiner degrees can be used with the new index.

Being based on the same speed-test, Arithmetical and Logarithmic Indices are strictly interchangeable; their exact relationship to one another, and their approximate relationship to the "practical" Scheiner speeds, are shown in the following table. For conversions into other systems, see *Conversions between the Older Systems* below.

A.S.A. (or B.S.I.) Arithmetical Exposure Index	B.S.I. (or A.S.A.) Logarithmic Exposure Index	Scheiner (practical)
3	10	17
6	19	20
12	22	23
25	25	26
32	26	27
40	27	28
50	28	29
64	29	30
80	30	31
100	31	32
125	32	33
160	33	34
200	34	35

### *Conversions between the Older Systems*

Though, as we have seen, there is no possibility of accurate conversion between true Scheiner, DIN, and H & D speeds, "practical" speed numbers expressed in these various systems, such for example as the speed-numbers on the scales of exposure meters, can be converted into one another. The

## Sepia Paper

conversion is largely conventional, and is at best very approximate, but for use with exposure-meters the following conversion table will in most cases be found about right.

Scheiner	DIN	H & D	Weston	G.E.	B. & W.
15	5/10	120	2	2½	$\frac{3}{4}$
18	8/10	250	4	5	$\frac{1}{3}$
21	11/10	500	8	10	$\frac{1}{6}$
24	14/10	1000	16	20	$\frac{1}{12}$
27	17/10	2000	32	40	$\frac{1}{24}$
30	20/10	4000	64	80	$\frac{1}{48}$
33	23/10	8000	128	160	$\frac{1}{96}$

The purely conventional basis of these conversions is emphasized by the fact that an H & D figure quoted by a Continental manufacturer is usually about three times that which would be allotted to the same emulsion in this country. Also the Scheiner numbers used in America are five to six units lower than those used in England, or in Europe generally.

### *For Further Study*

There are at present no good introductory books on sensitometry, but a clear exposition of the fundamental principles will be found in *Perfect Negatives*, by Wakefield and Glover (Fountain Press). Those who read French should obtain *Manuel de Sensitométrie*, by Lobel and Dubois (Paris: Paul Montel). The latest advances, in theory and equipment, are fully discussed in *The Theory of the Photographic Process*, by C. E. K. Mees.

### *Variation of Gamma to Compensate for Contrast of Subject.*

For constant difference between highest and lowest densities, in a series of negatives in which maximum and minimum exposures bear different ratios to one another, each negative must be individually developed to a gamma inversely proportional to the logarithm of the ratio of maximum to minimum exposure. A set of negatives with development carried out according to this rule would all yield full-scale prints, running from brilliant (but not blank) high lights to full (but not blocked-up) shadows, on the same grade of paper, no matter how great or small the original contrast of the subject might have been.

**Sepia Paper.** An iron-silver process akin to kallitype (*q.v.*), of which it may be regarded as a simple form. It is mainly used for making paper negatives from engineers'



drawings, blue prints being made in turn from these. The process may, however, also be used for making ordinary prints, and is particularly valuable for the local sensitising of menus, Christmas cards, and the like that are to have a design or photograph reproduced upon them.

The following mixture may be used to sensitise writing paper, Bristol board, and other such surfaces.

Prepare :—

<i>A.</i> Ferric ammonium citrate			
(green)	.	.	10 gms. (88 gr.)
Water to	.	.	100 c.c. (2 oz.)
<i>B.</i> Silver nitrate . . .			
	.	.	14 gms. (122 gr.)
Water to	.	.	60 to 80 c.c. (9½ to 13 dr.)

To *B.*, add ammonia drop by drop till the precipitate first formed disappears. At this stage the solution should not smell of ammonia ; if it does, add a dilute solution of citric or sulphuric acid drop by drop till the smell just vanishes. Mix *A* and *B* in weak artificial light, and keep in the dark.

Apply, either as it stands or with the addition of a little freshly made arrowroot or starch paste, with a brush (which must have no metal parts) to the surface to be sensitised. This must be done in weak artificial light ; leave to dry in the dark. The prepared paper will keep for several days.

Print by bright daylight until the image is a little stronger than will finally be required, then fix in 4 per cent. hypo containing also 1 to 2 per cent. of anhydrous sodium sulphite (2 to 4 per cent. of crystals). After 5 minutes fixing, wash thoroughly and dry. The sepia tone may be modified, if desired, by toning with gold. (See TONING ; and refer also to KALLITYPE.)

**Sepia Toning.** See TONING.

**Shellac.** See LAC, and VARNISH.

**Short Stop.** American term for " stop-bath " (*q.v.*).

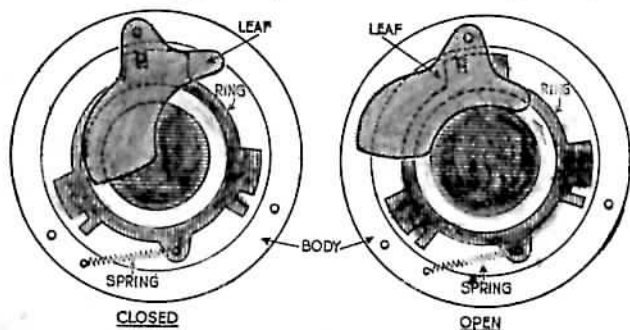
**Shutter.** An automatic device that allows light from the lens to act on the sensitive emulsion for a predetermined period to make the exposure. At the present time there are only two types of shutter in general use ; the between-lens or diaphragm shutter such as the Compur, and the focal-plane shutter.

The diaphragm shutter consists of a body, usually circular in outline, through the centre of which there is a circular opening equal in diameter to the lens. The two component parts of the lens, consisting of glasses or combinations of glasses

## Shutter

mounted in metal cells, are screwed over front and back of the opening, so that the shutter-body takes the place of the usual tubular lens-mount. Besides the iris diaphragm, the space between the two halves of the lens contains the shutter-blades, thin leaves of metal overlapping so as to close the central opening. These are so pivoted as to turn back into the outer casing when the shutter is operated, so that the shutter opens from and closes to the centre of the lens.

In the simplest types only two blades are used, and the spring that drives the shutter is compressed as the release-lever is depressed. Since no separate "setting" or "cocking" action is needed, these shutters are often described as "everset." They generally have a limited range of speeds,



**Principle of operation of between-lens shutter.**

*A clockwise rotation of the ring brings the leaves (one only shown for clearness) into the "closed" position, while a counter-clockwise rotation brings them into the "open" position.*

these often depending on nothing more than variations in the tension of the driving-spring, and they begin to close the instant they are fully open.

More elaborate shutters have two distinct movements for opening and closing, each of which acts takes place in the shortest possible time. For the highest speed there is no interval between the completion of opening and the beginning of closing, but for all lower speeds a clockwork brake is brought into action to delay the commencement of closing. There is thus a definite period, increasing as the speed is made slower, during which the shutter is held fully open. A shutter such as this may be speeded from 1 sec. to  $1/500$ th of a sec., with an efficiency varying from practically 100 per cent. at the slowest

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speed to a little under 50 per cent. at the fastest. Higher efficiency is, of course, obtained if the shutter opening is larger than the lens opening, as it is when the lens is stopped down. Power for operating this complex mechanism is derived from a spring, which has to be tensioned before each exposure by means of a setting lever. The pressure required to release the shutter is usually very light.

*Focal plane shutters* are so named because they work near the focal plane. An opaque blind, in which there is an opening or slit, is wound by springs from one roller to another across the sensitive surface. Exposure is determined by the width of the slit and the rapidity of its passage. Modern shutters are in most cases *self-capping*, by which is meant that the slit is covered as the shutter is wound up ready for the exposure; it is therefore not necessary to "cap" or cover the lens to prevent fogging the film. Variable slit-width is obtained by using two blinds, the relative position of which is controlled by the speed-adjusting mechanism.

The focal-plane shutter has the valuable feature that by using a narrow slit the exposure may be made very short ( $1/5,000$ th of a sec. has been achieved in a practical camera) while so long as the slit is very close to the film the efficiency remains extremely high. If the slit is far from the film the efficiency at high speeds is, on the contrary, very low; in some cameras the film-to-shutter distance is far too large to justify claims for any but the most modest efficiency.

The focal-plane shutter has the special advantage that as it is in no way concerned with the lens, any camera fitted with it can quite readily be equipped to take interchangeable lenses of different focal lengths. Further, it lends itself to the type of design in which the shutter is wound, and the film advanced, by a single action, and has until recently been the only type of shutter which provided the convenience of a comfortably accessible release on the body of the camera.

To set against these merits, the fact that it exposes the film piecemeal involves distortion when a moving object is photographed; the familiar oval wheels of a racing car are a typical example. If the image is moving from right to left over the film, then a blind travelling also from right to left will elongate the image in the direction of its motion, one travelling from left to right will shorten it, a blind travelling down will incline the image forwards, and one travelling up will incline it backwards. (The image is upside down.) The higher the velocity of the blind the less the distortion; where slit-width and spring-

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tension are independently adjustable, the highest tension should always be used for moving objects.

Older focal plane cameras often had this separate adjustment of slit and tension, the speed corresponding to any combination of the two being read off from an engraved table attached to the camera. In most of these tables the effect of spring-tension was grossly over-rated ; it is rare for a change from the lowest to the highest tension even to double the speed obtained. A rough approximation to true shutter speeds on such cameras may be had by reckoning that a slit 25 mm., or 1 inch, wide gives an exposure of  $\frac{1}{60}$ th sec., at the lowest tension and  $\frac{1}{90}$ th sec., at the highest. For slits of other widths, the effective exposure (light action on plate) is proportional to slit-width.

The blinds of a focal-plane shutter are usually of rubberized cloth, and in time the rubber perishes, leaving pinholes that allow light to reach, and fog, the plate before or after exposure. These pinholes, if not too bad, can be filled in by treating the blind with any opaque and flexible paint. Rubber solution into which lamp-black has been worked, or the black rubbery composition used for fixing rubber soles to shoes, will often be found effective. The following has also been recommended :—

Artists lamp-black powder	.	.	.	1 part by volume
Flexile collodion	.	.	.	4 parts by volume
Ether	.	.	.	4 parts by volume

Stir well before use, and keep in a well corked bottle in a cool place. Dries quickly with matt black surface.

Brush rapidly over the fabric side of the blind, using an artist's round brush of suitable size. Speed in applying is essential, and do not go over the same surface twice with the brush.

In many cases, however, it will be found necessary to fit new blinds, which is a fairly simple matter.

*Time and Bulb.*—In addition to giving a range of automatically-controlled speeds, every shutter is so made that it can be opened for an indefinite period. This is required for prolonged exposures on interiors, and also for viewing the image on a focusing screen if one is used. At the setting marked " T " or " Z " a shutter opens at one pressure on the release, and remains open till this is pressed a second time. At the setting marked " B," pressure on the release opens it, but it closes again as soon as the pressure ceases. Modern cameras

## Shutter Efficiency

in which the release, after once being depressed, is locked until the film has been wound on, are often not fitted with a "T" setting for the shutter; in these cases the shutter can be held open for prolonged exposures at the "B" setting by a catch engaging the release-trigger and holding it down, or by a corresponding device attached to the wire release.

### *Older Types of Shutter.*

*The Roller-Blind Shutter.*—Of older shutters, the only one still used to any extent is the roller-blind shutter, which still finds a place on stand cameras. It consists of a blind, with a fixed aperture, built into a wooden casing fitted either behind or in front of the lens. By varying the tension, speeds nominally ranging from  $1/15$ th to  $1/90$ th of a sec. can be obtained. For longer exposures, a "Time-valve" on the pneumatic release (*q.v.*) can give a range from  $1/8$ th of a sec. to 1 sec. or more by controlling the rate of leakage of air from the release.

*The Drop Shutter*, now obsolete, was similar in principle to the roller-blind shutter, but in this a piece of wood or metal, falling either by its own weight or accelerated by rubber bands, took the place of the blind.

*The Rotary Shutter*, a metal plate with an opening in it that is so mounted as to rotate across the front of the lens, is still used in some inexpensive box-form cameras.

*The Foreground Shutter*, situated in front of the lens, consisted of a hinged flap that opened upwards and closed downwards, so giving the foreground more exposure than the sky. It was generally opened by pressure on a bulb, and closed by release of that pressure, and so would give no exposure shorter than about  $1/8$ th of a sec.

*The Flap Shutter* was similar to the foreground shutter, but often consisted of two flaps opening outwards to give even exposure to all parts of the image.

**Shutter Efficiency.** A diaphragm shutter of any type takes some more or less definite time to achieve full opening, during which time the lens is effectively stopped down. The same effect recurs as the shutter closes.

If such a shutter is so set as to give a total exposure of  $1/100$ th of a sec. (measured from beginning of opening to finish of closing) the amount of light reaching the film will be appreciably less than if the shutter had opened instantaneously, remained fully open for  $1/100$ th of a sec., and closed again instantaneously. The amount of light passed during the exposure, expressed as percentage of the amount that would

## Shutter Efficiency

have been passed by a theoretically perfect instrument (instantaneous opening and closing), is called the efficiency of the shutter.

The question of efficiency arises in its most acute form when the photography of moving objects is attempted. If the object is brightly lighted, it will leave a trace on the film during all parts of the total exposure time, including that for which the lens is only partly open. If the total time of exposure is  $1/100$ th of a sec., and the efficiency of the shutter at that setting is 50 per cent., the amount of movement shown on the film will be that corresponding to  $1/100$ th of a sec. exposure, but the amount of light-action will be only that corresponding to an exposure of  $1/200$ th of a sec. An inefficient shutter thus accentuates the ever-present difficulty of combining adequate light-action on the film with a shutter-speed fast enough to arrest motion.

In the case of any gear-controlled shutter that opens rapidly, stays open for a period, and then closes rapidly, the efficiency may be assumed to vary from practically 100 per cent. for exposures of 1 sec. to approximately 50 per cent. at its highest speed.

Efficiencies less than 100 per cent. are not peculiar to the diaphragm shutter. If the slit of a focal-plane shutter were actually in contact with the sensitive surface, it would have an efficiency of 100 per cent. at all speeds. In practice, however, the slit is often some way from the film or plate—especially in plate cameras built of wood and fitted with a revolving back—with the result that on the higher speeds the efficiency may be very low. This arises owing to the blurring of the shadow thrown by the edge of the slit, so that as the slit reaches any point on the plate the latter passes only slowly—not instantaneously—from darkness to light, and *vice versa* as the slit passes away again.

The numerical value of the efficiency can be found very readily by simple measurement of the slit-width  $w$  and film-to-blind distance  $d$ , and is given by the formula:—

$$\text{Efficiency} = \frac{wn}{wn+d}, \text{ where } n = f/\text{number of lens-aperture.}$$

For example, a shutter used with an  $f/3.5$  lens, set to a slit-width of  $\frac{1}{16}$  in., and operating 1 in. from the film, will have an efficiency of—

$$\frac{\frac{1}{16} \times 3.5}{(\frac{1}{16} \times 3.5) + 1} = \frac{0.35}{1.35} = 0.26, \text{ or } 26 \text{ per cent.}$$

If, as is probable, this narrow slit corresponds with an exposure marked as  $1/1,000$ th of a sec., there is not unnaturally some doubt as to what the marked figure really means. In most cases it should be interpreted as meaning that the quantity of light reaching the film will be equal to that passed in  $1/1,000$ th second by a theoretically perfect shutter. The total time of opening, from the moment when a point on the plate first begins to receive light until the moment when it is again in complete darkness, will therefore be  $1/260$ th of a sec. in the case under discussion.

**Shutter Releases.** In most modern cameras a plunger release on the body of the camera is used, this either acting direct on a focal-plane shutter or by means of a more or less complicated mechanical linkage on the trigger of a diaphragm shutter. Where the camera is to be used on a stand, and so cannot be touched to release the shutter, a wire release is used. This consists of a steel wire inside a fabric casing; the latter is screwed to the shutter, and on pressing a plunger the wire is pushed through the casing, so operating the shutter. (See also PNEUMATIC RELEASE, DELAYED ACTION.)

**Shutter Speed Testing.** To determine the speeds of a shutter an object moving at a known speed is photographed, and the displacement of the image on the negative is measured. It is generally most convenient to use a rotating object; bicycle wheels, gramophone turn-tables, and synchronous electric motors (as in a synchronous electric clock) have all been used. It is usually best to affix a small convex mirror, or a silvered ball of the kind used for decorating a Christmas tree, to the rim of the rotating disc; by working in direct sunlight this reflects a point of light sufficiently brilliant to record distinctly on the negative. If, for example, the rotation is at the rate of five revolutions per sec., and the negative shows a blurred image covering an angle of  $30^\circ$ , the total exposure-time was  $1/60$ th of a sec. ( $30^\circ$  is  $1/12$ th of a circle, and a complete circle is made in  $1/5$ th sec.; exposure was therefore  $1/12$ th of  $1/5$ th, or  $1/60$ th of a sec.)

Another method is to focus a point source of light on the edge of a wheel (gramophone turn-table, etc.) and to place the shutter where it can intercept the beam. In a darkened room, wrap a long strip of bromide paper round the wheel, set it rotating at a known speed, and release the shutter. The length of the trace of light on the developed paper shows the duration of the exposure.

Except by a falling-off of brilliance towards the end of the trace left by the moving point of light, no indication of shutter efficiency is given by either of these tests.

Those concerned with the research and development work involved in designing a shutter use much more elaborate methods, involving a vacuum photocell to receive the light passed by the shutter and a cathode ray oscillograph as an indicator. By this means a curve showing the light passed by the shutter at every instant during the time it is open is automatically and instantaneously produced. For details of such an equipment, see *Photographic Journal*, Sect. B, Sept.-Oct., 1946.

**Silhouettes, Photographic.** The sitter is placed against a thin white screen, such as a sheet strongly illuminated from behind; an excellent plan being to stretch the screen over the doorway of a passage in which the camera is placed. The following points should be observed:—

1. No light should enter the room by other windows or doors than the one under operation.

2. There should be no objects outside this window or door close enough to cast a shadow.

3. The sitter's head should be focused as sharply as possible so as to present the appearance of a silhouetted profile on the screen.

4. The exposure should be too short to give any detail at all on the shadow side of the sitter, and development should be prolonged to give maximum contrast. If exposure has been cut too fine, the negative may be intensified to give sufficient contrast.

For work at night, either electric light or flashlight is convenient. In the latter case, since the light is behind the sheet, no smoke enters the room, and a series of silhouettes can be taken in rapid succession. (See FLASHLIGHT.)

**Silk, Printing on.** Many photographic processes are applicable to silk and other textiles; for example, the direct cyanotype process (see CYANOTYPE), and practically all silver processes which do not involve the use of a definite colloid coating or film, although a trace of gelatine as a sizing agent is often useful. The following is applicable to silk, muslin, linen, or canvas:—

Water . . . . .	10 ozs. (500 c.c.)
Common salt. . . . .	100 grs. (11.5 gms.)
Gelatine . . . . .	20 „ (2.3 gms.)



## Silver Bromide

## Silver Nitrate

Dissolve with heat and uniformly moisten the textile, which may be conveniently stretched on a frame. When dry, moisten with a 9 per cent. solution of silver nitrate. The material being once more dry is ready for printing. Toning and fixing as for prints on albumenised paper. (See TONING.)

For making enlargements on canvas see CANVAS, and for dyeing processes on textiles see DIAZOTYPE. (See also CARBON PROCESS.)

**Silver Bromide** (Fr., *Bromure d'argent*; Ital., *Bromuro d'argento*; Ger., *Bromsilber*.)  $\text{AgBr} = 188$ . Is darkened to a tawny grey by the prolonged action of light, with evolution of bromine. It is practically insoluble in water, alcohol, and ether, but soluble in solutions of alkaline thiosulphates, cyanides, thiocyanates, ammonia (about 1 : 1000), and saturated solutions of most chlorides, bromides, and iodides. Silver bromide, either alone or mixed with iodide and chloride, is the usual sensitive salt in emulsions.

**Silver Chloride** (Fr., *Chlorure d'argent*; Ital., *Chloruro d'argento*; Ger., *Chlorsilber*, *Silberchlorid*).  $\text{AgCl} = 143.5$ . On exposure to light when absolutely pure or dry no change takes place; but with the smallest trace of organic matter or water it passes from white through varying shades of purple to black, chlorine being disengaged. It is soluble in solutions of the same salts as the bromide, and also in ammonia—a double salt, ammonio-chloride of silver, being formed. It is used for making lantern-plate and gaslight emulsions, gelatino-chloride printing-out papers, and is the basis of most home-made printing papers.

**Silver Iodide** (Fr., *Iodure d'argent*; Ital., *Ioduro d'argento*; Ger., *Jodsilber*, *Silberjodid*).  $\text{AgI} = 235$ . Insoluble in water and dilute nitric acid, almost insoluble in ammonia, but soluble in all the other salts which dissolve bromide. When prepared by precipitation from a solution of alkaline iodide by adding silver nitrate, the iodide being in excess, the precipitate is white, and less sensitive to light than the yellowish precipitate formed when excess of silver is used. It is used for making emulsions, giving increased sensitivity and great latitude of exposure with great density of image, and is also used in the wet-collodion process.

**Silver Nitrate** (Fr., *Azotate d'argent*; Ital., *Azotato d'argento*; Ger., *Silbernitrat*).  $\text{AgNO}_3 = 170$ . Is prepared from pure silver by solution in nitric acid and subsequent

purification and crystallisation. Ordinary commercial nitrate is usually very acid, due to its not being absolutely freed from nitric acid; but that prepared for photographic purposes should be almost neutral, or at least show only a faint trace of acid. Solubility: 120 parts are soluble in 100 parts of distilled water, 1 in 15 of rectified spirit. When dissolved in common water, a thick curdy-white precipitate of carbonate and chloride of silver is formed. Boiling alcohol dissolves about one-fourth of its weight of silver nitrate, but deposits it on cooling. It is soluble in ammonia, with the formation of a double salt. It is used for sensitising paper, and preparing all, or nearly all, the other salts of silver used in photography. When heated it melts and forms, when poured into moulds, the "lunar caustic" of commerce; and when heated higher still gives off some oxygen, and a mixture of nitrite ( $\text{AgNO}_2$ ) and nitrate of silver ( $\text{AgNO}_3$ ) is left. When exposed to the light, either in solution or in a pure dry state, no action takes place; but on contact with organic matter it darkens through purple to black.

**Silver Sulphide** (Fr., *Sulfure d'argent*; Ital., *Solfuro d'argento*; Ger., *Schwefelsilber*).  $\text{Ag}_2\text{S}=248$ . This salt is met with in residue recovery, and is the resultant salt of the decomposition of thiosulphate of silver in prints. The image in a sulphide-toned print consists of silver sulphide.

**Silvering Mirrors.** See MIRROR.

**Single Transfer.** See CARBON PROCESS.

**Sizes, Photographic.** The sizes used for photographic plates and papers are of traditional rather than systematic origin, and the best-known of them, whole-plate ( $8\frac{1}{2} \times 6\frac{1}{2}$  ins.), half-plate ( $6\frac{1}{2} \times 4\frac{3}{4}$  ins.), and quarter-plate ( $4\frac{1}{4} \times 3\frac{1}{4}$  ins.) are very old. A Daguerreotype camera in the Science Museum is fitted with carriers for these three sizes, which must therefore have been in use for practically a hundred years.

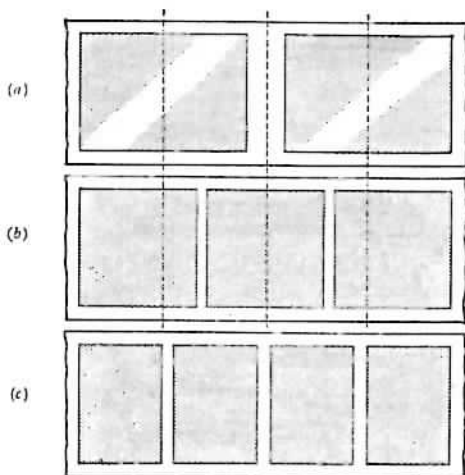
Even at that early date, the so-called half-plate size ( $6\frac{1}{2} \times 4\frac{3}{4}$ ) was not the half of a whole-plate, which would be  $6\frac{1}{2} \times 4\frac{1}{4}$ , but was widened, doubtless to make a more acceptable shape. The original whole-plate being rather square, it naturally cuts to give long and narrow halves.

Most of the other standard sizes—*e.g.*,  $10 \times 8$ ,  $12 \times 10$ —are also rather square, which accounts for the wide range of sizes in use and their lack of relationship to one another. It is worth noting that if the length of a sheet of paper is 1.41

## Sizes, Photographic

times its width, the same relationship between long and short sides will be maintained if the paper is halved. That is, the two halves will have the same shape as the original sheet. Except  $7 \times 5$  ins., none of the larger standard sizes approach at all closely to this shape, which is that of a  $3\frac{1}{2} \times 2\frac{1}{2}$  plate.

Owing to the fact that it is now quite usual to build cameras designed to make a large number of small pictures on a roll of film originally intended for a smaller number of larger pictures, the compilation of a list of standard negative sizes



- (a) Portion of roll film showing two successive pictures of a standard size.  
(b) Showing how three square pictures are made in place of two rectangular ones.  
(c) Showing how four half-size pictures are made in the space of two standard ones.

has become rather complex. The sketches above show how the space normally occupied on the film by two successive large pictures, the longer side of which runs lengthways of the strip, is pressed into service to make either three square pictures or four rectangular pictures.

The three sizes of film most often used in this way at the time of writing are 35-mm. cine film, giving pictures  $24 \times 36$  mm.,  $24 \times 24$  mm., and  $18 \times 24$  mm., V.P. film for pictures  $4 \times 6.5$  cms.,  $4 \times 4$  cms., and  $3 \times 4$  cms., and  $3\frac{1}{4} \times 2\frac{1}{4}$  ( $6 \times 9$  cms.) film, used also for pictures  $6 \times 6$  cms.

## Sizes, Photographic

and  $4.5 \times 6$  cms. Some, but not all, of these sizes can also be obtained in other ways; *e.g.*, there is a film directly intended for  $6 \times 6$  cms. ( $2\frac{1}{4} \times 2\frac{1}{4}$  ins.), and the  $4.5 \times 6$  cms. size is that of the standard V.P.-size plate or film-pack.

The following table gives the current negative sizes up to quarter-plate ( $3\frac{1}{4} \times 4\frac{1}{4}$  ins.), and indicates in each case the negative material used. The sizes marked with an asterisk are in common use; the others are much less often met.

CURRENT NEGATIVE SIZES.

Metric.	Size.	Inches.	Material Used.	Exposures per roll or pack.
18 × 24 mm.		( $\frac{3}{4} \times 1$ )	{ Standard }	66
*24 × 24 mm.		(1 × 1)	{ 35 mm. }	48
*24 × 36 mm.		(1 × 1½)	{ cine film }	36
28 × 40 mm.		(1½ × 1½)	Roll film No. 828	8
*3 × 4 cm.		(1½ × 1½)	{ V.P. roll }	16
4 × 4 cm.		(1½ × 1½)	{ film No. 127 }	12
*4 × 6.5 cm.		(1½ × 2½)	{ or No. 27 }	8
*4.5 × 6 cm.		(1¾ × 2¼)	{ 3¼ × 2¼ roll }	16
*6 × 6 cm.		(2¼ × 2¼)	{ film No. 120 }	12
*(6 × 9 cm.)		2¼ × 3¼	{ or No. 620 }	8
4.5 × 6 cm.		(1¾ × 2¼)	Plates: Film packs	12
(6 × 6 cm.)		2¼ × 2¼	Roll film 17	6
*(6 × 9)		3¼ × 2¼	Film packs	12
*(6.5 × 9)		3½ × 2½	Plates	—
*(6.5 × 11)		2½ × 4¼	Roll film 16	8
(8.3 × 8.3)		3¼ × 3¼	Lantern plates	—
*(8.3 × 10.8)		3¼ × 4¼	Plates, film packs	12
(8.3 × 10.8)		3¼ × 4¼	Roll film 18	6

NOTE.—Metric or inch sizes in brackets are nearest convenient equivalent to the true size, which is in all cases that shown without brackets.

Above quarter-plate size roll films are but seldom used; the list that follows gives the more usual sizes of printing papers, and both plates and cut films are available, if only to order, in all these sizes. There are also a few intermediate sizes of very minor importance.

The most commonly-used negative sizes are marked with an asterisk.

## Sizes, Photographic

### PLATES AND PAPERS. (Inch sizes.)

Size in Inches					Diagonal
*5½	× 3½	(post-card)	.	.	6½ ins.
*6½	× 4½	(half-plate)	.	.	8½ "
*8½	× 6½	.	.	.	10½ "
10	× 8	.	.	.	12½ "
12	× 10	.	.	.	15½ "
15	× 12	.	.	.	19½ "
18	× 16	.	.	.	24½ "
20	× 16	.	.	.	25½ "
24	× 20	.	.	.	31½ "

In addition to the above, plates, cut films, and papers are sold in a number of centimetre sizes. The following list includes all those most frequently used. The 9 × 12 cm. size is of special importance, as many cameras taking this size of plate are in use in this country, especially by pressmen.

### CENTIMETRE SIZES OF PLATES AND PAPERS.

Size in cms.		Size in ins.		Diagonal in cms.
4.5	× 6	1.77	× 2.36	7.5
6	× 9	2.36	× 3.54	10.3
6.5	× 9	2.52	× 3.54	11.1
9	× 12	3.54	× 4.72	15.0
10	× 15	3.94	× 5.90	18.0
12	× 16.5	4.75	× 6.50	20.4
13	× 18	5.11	× 7.08	22.1
18	× 24	7.08	× 9.44	30.1
24	× 30	9.44	× 11.80	39.0
30	× 40	11.80	× 15.73	50.0
40	× 50	15.75	× 19.75	64.0
50	× 60	19.75	× 23.5	78.1

*Rolls* of paper are also obtainable, the most usual sizes being :—

*Bromide and Gaslight Papers.*—Rolls, 10 and 25 ft. long, 15, 20, 25, 30 and 40 ins. wide.

*P.O.P.*—Rolls, 25 ft. long and 12 or 25 ins. wide. Also sold in sheets 24½ × 17 ins. and 24 × 20 ins.

*Carbon Tissue.*—In "bands," 12 ft. long and 30 ins. wide.

**Sketch-Portrait.** Term applied to a portrait that has been finished to resemble a pencil sketch. The original print, usually on matt paper, is kept very light, and is often vignettted off to give a pure white surround of large dimensions. Features and clothing are then strengthened as required by pencil work, and the background is given several lines or patches of shading so disposed and executed as to give the impression of a pencil sketch. (See also DRAWINGS FROM PHOTOGRAPHS.)

**Skiagraphy.** See RADIOGRAPHY.

**Skin, Effects of Chemicals on.** To some extent the effect of chemicals on the skin is an individual matter, as the finger-tips and nails of some persons seem more easily stained than others. Most are immune to metol poisoning, a few suffer badly from the slightest contact.

*Stains.*—Pyro and amidol developers are particularly prone to stain the fingers, and should be avoided by those who value the appearance of their hands, unless they are prepared to wear rubber gloves or finger-stalls. Paraphenylenediamine and Meritol can both cause stains, particularly if their solutions are allowed to dry on the fingers. It is said that pyro stains can be largely avoided if the fingers are dipped in citric acid solution (5 to 10 per cent.) each time they have been wetted with pyro. M.Q. developer can be used freely without any danger of stains provided the fingers are rinsed frequently. A crystal of citric acid, or a slice of lemon, is quite effective in removing pyro stains, and pumice may also be used.

*Metol Poisoning.*—The action of metol on the fingers of those few who are susceptible to it results in cracked skin, while the fingers swell till the nails and tips are broken, and spreading sores may follow in other parts of the hand. The effect is said to be due to the presence in the metol of traces of dimethylparaphenylenediamine as an impurity, and the recognition of this fact has led to vast improvement in the processes used for purifying metol. Poisoning from metol is nowadays very rarely met.

Those affected should soak the hands in warm water at night, and rub in the following ointment two or three times daily. It should be well rubbed in before retiring for the night.

Ichthyol	.	.	.	.	.	.	1 part.
Lanoline	.	.	.	.	.	.	3 parts.
Boric acid	.	.	.	.	.	.	4 "
Vaseline	.	.	.	.	.	.	3 "

This will ease the sores and effect a rapid cure provided metol is not touched again in the meantime. It will be found that paraminophenol, which does not cause skin trouble, can be used with fair satisfaction in place of metol. (See DEVELOPMENT and FINE-GRAIN DEVELOPMENT.)

*Bichromate Poisoning* affects some persons, and is particularly liable to occur if there are any scratches or cuts on the hands. If the fingers itch after being in bichromate solutions, do not scratch them, but apply a soothing ointment, or use the following lotion :—

Glycerine	.	.	.	.	.	4 parts.
Carbolic acid	.	.	.	.	.	1 part.
Alcohol	.	.	.	.	.	40 parts.

If the skin cracks and gets sore, an ointment containing mercury nitrate may be used.

Bichromate stains may be removed by application of dilute ammonia, followed by washing in warm water and soap.

*General.*—It should always be borne in mind that though the number of photographic chemicals liable to affect the sound skin, even of susceptible persons, is small, many chemicals may do damage if allowed to come into contact with cuts, sores, or abrasions.

The first and most essential preventive of skin trouble (and indeed of many photographic troubles too) is never to dry fingers wet with solution on a towel, but *always* to rinse the solution away under the tap first.

**Sky-Shade.** A flat piece of metal or wood that can be placed at an angle above the lens to shade it from excessive light from the sky. Most often found on reflex cameras, where it is usually hinged to the lens panel, and can be closed down over the lens to protect it when the camera is not in use. It is a primitive form of lens-hood (*q.v.*). See also REFLECTIONS IN LENSES.

**Snapshot Photography.** See MOVING OBJECTS, PHOTOGRAPHY OF, also HAND-CAMERA WORK and SHUTTERS.

**Sodium Acetate** (Fr., *Acétate de soude*; Ital., *Acetato di soda*; Ger., *Essigsäures Natron*, *Natriumacetat*).  $\text{NaC}_2\text{H}_3\text{O}_2 \cdot 3\text{H}_2\text{O} = 136$ . Can be prepared by neutralising acetic acid with sodium carbonate or hydroxide. Solubility: 68 parts of crystals dissolve in 100 parts of cold water, 1 in 1 of hot water; soluble also in alcohol. It is a slightly alkaline salt, and is used principally in toning.

**Sodium Biborate.** See BORAX.

**Sodium Bicarbonate** (Fr., *Bicarbonate de soude* ; Ital., *Bicarbonato di soda* ; Ger., *Natriumbicarbonat*, *Doppeltkohlensaures Natron*).  $\text{NaHCO}_3 = 84$ . Synonyms: Acid Carbonate of Soda, Sodium Hydrogen Carbonate. Is prepared by passing carbon dioxide into sodium carbonate moistened with water. Solubility: 1 in 14 of water; insoluble in alcohol. It is used for toning. It is invariably met with in commerce as a fine impalpable powder, and should not be confounded with the carbonate, which is frequently met with in crystals.

**Sodium Bisulphate.** (Fr. *Bisulphate de soude* ; Ital., *Bisolfato di soda* ; Ger., *Natriumbisulfat*).  $\text{NaHSO}_4 \cdot \text{H}_2\text{O} = 138$ . Synonyms: Sodium hydrogen sulphate, Acid sulphate of soda. 100 parts of water dissolve 25 or more parts of the crystals, giving a solution indistinguishable from one containing equal (molecular) parts of neutral sodium sulphate (Glauber's salt) and sulphuric acid. Sodium bisulphate may thus be used, if the presence of sodium sulphate is harmless, as a purer, more readily weighed, and more convenient equivalent of sulphuric acid; 2.82 parts by weight equal 1 part by weight of the pure acid. It is frequently used in this capacity in prepared acid hardeners and hardening fixers issued in powder form in packets or tins. For further details, see *Photographic Journal*, Jan. 1942.

**Sodium Bisulphite** (Fr., *Bisulfite de soude* ; Ger., *Saures Schwefligsaures Natron*, *Natriumbisulfit*). Synonym: Acid Sulphite of Soda.  $\text{NaHSO}_3 = 104$ . Occurs in fine white crystals. Obtained by passing sulphur dioxide through a solution of sodium carbonate. Used in making acid fixing baths (*q.v.*). If more convenient, each 100 parts of sodium bisulphite may be replaced in all usual applications by 107 parts of potassium metabisulphite (*q.v.*).

**Sodium Bisulphite Lye.** A commercial concentrated solution, of specific gravity 1.32 at 60° F., containing about 45 per cent. of sodium bisulphite. This solution should be diluted to half strength and tightly corked; it may then be relied upon to keep well. A solution equivalent to the half-strength lye may be prepared by dissolving 9½ oz. (275 gms.) of anhydrous sodium sulphite in about 25 oz. (700 c.c.) of cold water, and adding to the solution 3½ oz. by weight or about 16 fluid drams by volume (105 gms. or 56 c.c.) of sulphuric acid previously diluted to about 5 oz. (150 c.c.) and cooled. Stir continually during the addition, and finally add water to make 35 oz. (1,000 c.c.)



Each ounce of this half-strength lye contains the equivalent of about 100 grains of sodium bisulphite (230 gms. per litre), and each ounce may be replaced, if more convenient, by 107 grains of potassium metabisulphite (245 gms. of this may replace 1 litre of the half-strength lye).

The lye is chiefly used for the acidification of fixing baths (1 part of half-strength lye to every ten parts of plain hypo solution) and in connection with acid amidol developers.

**Sodium Borate.** See BORAX.

**Sodium Carbonate** (Fr., *Carbonate de soude*; Ital., *Carbonato di soda*; Ger., *Kohlensaures Natron*, *Natriumcarbonat*, *Soda*).  $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O} = 286$ . Synonyms: Washing Soda, Sal Soda, Soda Crystals, Carbonate of Soda. This is prepared by several methods, which depend upon the decomposition of salt primarily. Solubility: 34 parts of crystals dissolve in 100 parts of water at 50° F., or 120 parts in 100 of boiling water, insoluble in alcohol, and 98 per cent. in glycerine. Heat has no effect upon it, except to drive off the water of crystallisation. The salt is obtainable in pure form either as the decahydrate (crystals with ten molecules of water of crystallisation) or in the anhydrous state. The two are interchangeable in the proportions of 100 parts of anhydrous salt to 286 parts of the crystals. Ordinary washing soda is liable to be very impure, and should not be used for photographic purposes. Tables giving equivalent quantities of crystalline (decahydrate) and anhydrous sodium carbonate will be found under WEIGHTS AND MEASURES. The term "monohydrated sodium carbonate," of common occurrence in American formulae, refers to the monohydrate  $\text{Na}_2\text{CO}_3 \cdot \text{H}_2\text{O}$ , which is at present little used in this country. 100 parts of this are equivalent to 85 parts of the anhydrous salt.

**Sodium Chloride** (Fr., *Chlorure de soude*, *Chlorure sodique*, *Sel de cuisine*; Ital., *Cloruro di sodio*, *Sale comune*; Ger., *Chlornatrium*, *Natriumchlorid*, *Kochsalz*, *Edelsalz*).  $\text{NaCl} = 58.5$ . Synonyms: Common Salt, Sea Salt. This, the most abundant source of sodium, occurs native in very large deposits in Cheshire, Galicia, and Eastern Russia, also in sea water, which contains about 3 per cent. Solubility: 35 per cent. in cold, 39.6 per cent. in hot, water, insoluble in absolute, but sparingly soluble in dilute, alcohol, insoluble in ether. Ordinary salt is usually contaminated with traces of sodium sulphate and magnesium chloride, which make it hygroscopic. Salt is used for the production of cold tones on self-toning

papers, as well as for precipitating silver from print washings for making gelatino-chloride emulsions, and salting positive papers.

**Sodium Hexametaphosphate.**  $(\text{NaPO}_3)_6 = 612$ . Commercially known as Calgon. Used for softening water. When added in small amount to hard water used in the preparation of photographic developers and other solutions, it prevents the precipitation of calcium salts (as carbonate, etc.) that would otherwise occur. The quantity required is from 1 to 4 parts per thousand of water, according to the degree of hardness. Being almost exactly neutral ( $\text{pH} = 7.2$  in dilute solution), the addition does not alter the activity of a developing solution, even if of accurately adjusted alkalinity.

**Sodium Hydrosulphite.** See SODIUM HYPOSULPHITE.

**Sodium Hydroxide** (Fr., *Soude caustique*; Ger., *Aetznatron*).  $\text{NaOH} = 40$ . Synonyms: Caustic Soda, Sodium Hydrate. Used as an accelerator in development. Occurs in white sticks or pellets, is very deliquescent, and should be kept in bottles with rubber stoppers. Is poisonous, and should not be handled too freely or it may burn the skin. See also POISONS.

**Sodium Hyposulphite.**  $\text{Na}_2\text{S}_2\text{O}_4 \cdot 2\text{H}_2\text{O} = 210$ . Synonym: Sodium hydrosulphite. This is *not* "hypo," the common fixing salt used in photography, the correct chemical name of which is sodium thiosulphate (*q.v.*) The real hyposulphite is only used in photography in connection with the processing of colour or reversal films. It is one of the most energetic reducing agents known.

Sodium hyposulphite readily picks up oxygen from the air; it must therefore be bought in sealed bottles, solutions of it must only be made up a few moments before they are required for use, and after weighing out the required amount the stock bottle must *immediately* be re-sealed or discarded.

**Sodium Phosphate (Tribasic).**  $\text{Na}_3\text{PO}_4 \cdot 10\text{H}_2\text{O} = 344$ . Synonym: Trisodium Phosphate. Made by adding to phosphoric acid 50 per cent. more caustic soda than is required for neutralisation, and crystallising the solution. Twenty-two parts of the crystals dissolve in 100 parts of water at  $60^\circ \text{F}$ . Used as an alkali in certain developers, chiefly of fine-grain type. Developers containing it must be made up either with distilled water or with water containing sodium hexametaphosphate.

**Sodium Metabisulphite.**  $\text{Na}_2\text{S}_2\text{O}_5 = 196$ . Chiefly used in photography as an alternative to potassium metabisulphite

## Sodium Metaborate

## Sodium Sulphite

(*q.v.*), which it may be used to replace. 7 parts of sodium metabisulphite replace 8 parts of the potassium salt. The sodium salt is more soluble, cheaper, and, as generally supplied, less pure.

**Sodium Metaborate.**  $\text{NaBO}_2 = 66$ . See KODALK.

**Sodium Sulphate** (Fr., *Sulfate de soude*; Ger., *Schwefelsaures Natron*).  $\text{Na}_2\text{SO}_4 \cdot 10\text{H}_2\text{O} = 322$ . Synonym: Glauber's Salt. Occurs in white powdery crystals. It is occasionally added to a developer that is to be used at a high temperature, its function being to prevent swelling of the gelatine. 30 parts of crystals dissolve in 100 parts of water at  $60^\circ \text{F}$ .

**Sodium Sulphide** (Fr., *Sulfure de soude*; Ger., *Natrium. sulfid*).  $\text{Na}_2\text{S} \cdot 9\text{H}_2\text{O} = 240$ . Synonym: Sulphide of Soda. Occurs in white transparent crystals, very deliquescent, and possessing an offensive odour, especially when diluted with water. Is used in the sulphide-toning process for bromide prints. It should not be kept near dry plates, printing papers, or other sensitive materials. Keeps best in a strong stock solution.

**Sodium Sulphite** (Fr., *Sulfite de soude*; Ital., *Solfito di soda*; Ger., *Schwefligsaures Natron, Natriumsulfit*).  $\text{Na}_2\text{SO}_3 \cdot 7\text{H}_2\text{O} = 252$ . Is prepared by passing sulphur dioxide through sodium carbonate in concentrated solution. Solubility of the crystals: 1 in  $2\frac{1}{2}$  of cold water, 1 in  $1\frac{1}{2}$  of hot water; insoluble in alcohol. It is used as a preservative of developers, as it absorbs oxygen, and is converted into sulphate. This salt is difficult to keep in solution as pure sulphite, but keeps better in concentrated solutions than weak ones. It has also been recommended as a fixing agent. The anhydrous sodium sulphite dissolves more readily than the crystals, and 1 part is equal to 2 parts crystals. (See DEVELOPMENT.)

A quick estimate of the purity of a sample of sulphite may be made by dissolving 5 grams of it (10 grams if crystalline) in water enough to make 100 c.c. Take 10 c.c. of this and add to it 10 c.c. of 10 per cent. sulphuric acid solution. Then run in, slowly, from a burette or small measure, a  $2\frac{1}{2}$  per cent. solution of potassium permanganate until the permanganate is no longer decolourized and the sulphite solution has taken on a faint permanent pink colour. The number of c.c. of permanganate needed for this indicates the purity of the sulphite; if 10 c.c. are needed, the sulphite was 100 per cent. pure; if 8 c.c., 80 per cent pure, and so on.

**Sodium Thioantimoniate** (Fr., *Sulphoantimoniate de soude, sel de Schlippe*; Ger., *Schlippe'sche Salz*.)  $\text{Na}_3\text{SbS}_4 \cdot 9\text{H}_2\text{O} = 479$ . Synonyms: Schlippe's salt, sodium sulphantimoniate. This is obtained in the form of reddish-yellow crystals. Is used as a darkening agent in sulphide toning, and for intensifying negatives after mercurial bleaching. (See TONING.)

**Sodium Thiosulphate.**  $\text{Na}_2\text{S}_2\text{O}_3 \cdot 5\text{H}_2\text{O} = 248$ . So named because it has the constitution of a sulphate in which one atom of oxygen is replaced by sulphur (Greek *θειον* sulphur); it consequently retains, slightly modified, many of the characteristics of a sulphate. Sodium sulphite to which air has access is slowly converted into sodium sulphate by taking on oxygen; if sulphur is provided in place of oxygen, sodium thiosulphate is formed. Commercially, sodium thiosulphate is made by treating tank waste, or calcium sulphite. One part of crystals will dissolve in less than 2 parts of cold water; the crystals melt at  $119^\circ \text{F}$ ., above which temperature they are miscible with water in all proportions.

To photographers, sodium thiosulphate is universally known as "hypo," and it is used to dissolve out from a developed negative or print the sensitive silver salts that have not been used to form the actual image. This it does by converting them into a double thiosulphate of silver and sodium ( $\text{Ag}_2\text{S}_2\text{O}_3 \cdot 2\text{Na}_2\text{S}_2\text{O}_3$ ) which is readily soluble in water. Owing to the fact that this destroys any remaining sensitivity to light, the process is known as "fixing." It is to be noticed that the conversion is not complete unless two conditions are fulfilled; an excess of hypo must be present, and the fixing solution must be free from dissolved silver. The implications of this are discussed under FIXING (*q.v.*).

**Soft Focus.** Term applied to an image the outlines of which are not completely sharp. It is generally considered that the most pleasing soft-focus effects are obtained by superposing a diffused image upon a more sharply-defined one, this giving a kind of "halo" round the lights. The effect described can be obtained by using a special lens (see SOFT FOCUS LENS), or by placing a diffusion disc (*q.v.*) over a normal lens at the time of taking the photograph.

It should be noted that the use of a diffusion disc or its equivalent (chiffon, tulle, etc.) over the lens of the enlarger is not equivalent to a soft-focus effect introduced at the time of making the negative. In the latter case, the lights tend to spread into the shadows, which is acceptable as being an effect

often seen by the eye ; diffusion during enlarging, on the other hand, results in the shadows spreading into the lights.

**Soft Focus Lens.** A special form of large-aperture lens, designed to give an effect of the type described under **SOFT FOCUS** (*q.v.*). This can be achieved by any lens which suffers from spherical aberration, in which case the amount of diffusion overlaying the basic sharp image can be controlled by suitably-designed diaphragms. For portrait work, a fixed-focus telephoto lens with the separation between its components decreased from that intended by the designer is often very satisfactory. If general softness of outline, without the "core" of sharp definition, is required, very good results can be had from an ordinary achromatic single lens opened out to about  $f/8$ , or wider, according to the degree of softness required. (See **LENS** and **DIFFUSION DISC.**)

**Solarisation.** See **REVERSAL**.

**Solutions and Solubility.** A solution may be described, for photographic purposes, as a homogeneous liquid containing two or more distinct substances. In most cases the solvent in which the remaining substances are dissolved is water, but other solvents are also used on occasion—*e.g.*, celluloid varnish is a solution of celluloid in the organic liquid amyl acetate.

In general, the attainable strength of a solution has a natural limit set to it by the *solubility* of the dissolved substance ; at ordinary room-temperature 100 parts of water will dissolve some 36 parts of common salt to give a clear solution, but if more salt is added it remains undissolved. The solution is then said to be "saturated," and the solubility of common salt is expressed by the figure 36.

It is usual to find that as the temperature of the solution is raised it will dissolve more of the substance, but the increase of solubility depends on the substance concerned. A hundred parts of water at freezing-point will dissolve 35.5 parts of common salt, while the same amount of boiling water will dissolve 39.2 parts. This increase is exceptionally small ; corresponding figures for crystalline sodium sulphate (Glauber's salt) are 10.7 parts at freezing-point and 97 parts at the boiling-point of water.

The greater solubility at higher temperatures, combined with the accelerating effect on the process of solution, makes it desirable to prepare all photographic solutions with warm or hot water unless there is good reason to the contrary.

## Solutions and Solubility

It is not possible to prepare a solution more concentrated than the normal saturated solution by boiling up water and dissolving large amounts of the solid in it, for the excess is thrown out of solution on cooling. This process is known as "crystallising out," and is used by the chemist as a means of purifying chemicals.

The photographer with a cold dark-room needs to be on his guard against this phenomenon; a saturated solution prepared in summer will deposit crystals as soon as the temperature of the dark-room falls. As the concentration of a saturated solution depends on temperature, it is evidently unsatisfactory to specify such a solution in a formula, as is sometimes done. In preparing a stock solution, care should be taken to allow for a possible fall in temperature, and the concentration should not exceed that corresponding to a saturated solution at the lowest temperature the dark-room is likely to reach.

### SOLUBILITIES OF PHOTOGRAPHIC CHEMICALS.

In the following table of solubilities, the solubility given in the first column refers to the temperature of melting ice; any stock solution of concentration not higher than that given, may, therefore, be relied upon not to crystallise out in even the coldest weather. Figures in brackets are estimated from available solubility-data referring to slightly higher temperatures; those not enclosed in brackets are exact. The remainder of the table is self-explanatory.

In all cases solubility is expressed as the number of parts by weight of the *anhydrous* chemical that will dissolve in 100 parts of water at the temperature named. The following abbreviations are used:—

- s.s. = slightly soluble.
- s. = soluble.
- v.s. = very soluble.
- m. = miscible.
- dec. = decomposed.

To make this table as complete as possible, a number of sources has been consulted, and in each case the figures actually found have been used without change. This accounts for the fact that solubilities of different substances are given at different temperatures.

For questions concerning water of crystallisation, reference should be made to EQUIVALENCE, CHEMICAL.

# Solutions and Solubility

Solubility is given as number of parts by weight of anhydrous substance that will dissolve in 100 parts of water.		Solubility at 32° F. (0° C.) or maximum safe strength of stock solutions.	Solubility at 50° F. (10° C.)	Solubility at 59° F. (15° C.)	Solubility at 68° F. (20° C.)	Solubility at 77° F. (25° C.)	Solubility at 112° F. (100° C.)	REMARKS
Acetic acid	.	m.	m.	m.	m.	m.	m.	Glacial acid freezes at 62° F. (17° C.)
Alum (ammonia)	.	2.6	4.5		6.6		71	
" (iron)	.	(2.5)			7.9			
" (potash)	.	2.1	5		7.7		74.5	Ordinary alum.
" (chrome)	.	(5)				12.5	50	See separate table below.
Amidol	.			25				
Ammonium bichromate	.					40		
" bromide	.	(55)	66	69			127	
" carbonate	.	(70)		84			dec.	Is normally very impure.
" chloride	.	29.7	33		37		77	Sal ammoniac.
" chloropalladite	.	s.					v.s.	
" chloroplatinite	.	s.					v.s.	
" citrate	.	(100)		200			400	
" iodide	.	(150)		167			230	
" nitrate	.	118	150			214	871	
" oxalate	.	2.21			4.5			
" persulphate	.	58					dec.	
" thiocyanate	.	122			162		v.s.	Also called sulpho-cyanide.
Barium bromide	.	(80)			104		148	
" chloride	.	31.6	33		35.7		58.7	
" hydroxide	.	1.5	2.2	2.9	3.8	4.2	150	
" iodide	.	170			198		265	
" nitrate	.	5	6.9		8.6		34	
Borax	.	1.4	1.6			3.4	52	Sodium "biberate" Na <sub>2</sub> B <sub>4</sub> O <sub>7</sub> .
Boric acid	.	1.95			4		29	
Calcium hydroxide	.	0.17		0.13			0.06	The solution is "lime-water."
" iodide	.	192			203			
Citric acid	.	(120)				185		
Cobalt chloride	.	40.5					over 100	
" sulphate	.	24.5					v.s.	
Copper chloride	.	71		75			over 104	
" nitrate	.	82	95		125	150	250	
" sulphate	.	14.8		19.3		22.3	73.5	"Blue Vitriol"
Ferric chloride	.	75	82		91		530	"Iron perchloride"
" ammonium citrate	.	v.s.						Solutions decompose on standing.
" sulphate	.	(2.5)			7.9	about 40		"Iron protosulphate."
Ferrous sulphate	.	15.7	20.5		26.6			
" ammonium sulphate	.	(8)		12.8				
Gallie acid	.			1			33	
Glycin	.	s.s.					s.s.	See separate table below.
Gold chloride (auric)	.	(40)		68				
Hydroquinone	.			5.9				See separate table below.

# Solutions and Solubility

SUBSTANCE	Solubility is given as number of parts by weight of <i>anhydrous</i> substance that will dissolve in 100 parts of water.						REMARKS
	Solubility at 32° F. (0° C.) or in a saturated strength of 50% solutions.	Solubility at 50° F. (10° C.)	Solubility at 59° F. (15° C.)	Solubility at 66° F. (20° C.)	Solubility at 77° F. (25° C.)	Solubility at 212° F. (100° C.)	
Iodine . . . . .	0.016	0.018	0.027	0.03	0.034	—	8.9 parts dissolve in 100 parts of 10 per cent potass. iodide at 15° C.
Kodalk . . . . .	(20)			32			A proprietary alkali. Figures are approximate.
Lead acetate . . . . .	(30)				50	200	" Sugar of Lead."
" nitrate . . . . .	38.8	48.3		56.5		135	
Mercuric chloride . . . . .	5.7	6.6		7.3		55	" Corrosive sublimat."
" iodide . . . . .	—				0.006		Soluble in various solutions of other substances.
Meritol . . . . .	8.					v.s.	See separate table below.
Mitol . . . . .			4			25	See separate table below.
Nickel chloride . . . . .	(40)	60				90	
" sulphate . . . . .	27.2					80	
Oxalic acid . . . . .	3.5	5.3		10.2		120	Moderately poisonous.
Paraminophenol (base) . . . . .	1.1					6.7	See separate table below.
Paraminophenol hydrochloride . . . . .	—		10			—	See separate table below.
Paraphenylenediamine (base) . . . . .	—		1			6.7	See separate table below.
Potassium bichromate . . . . .	4.6	8	9	12		102	Compare <i>sodium</i> bichromate.
" bromide . . . . .	53	61		65		105	
" carbonate . . . . .	105	109		112		156	Deliquescent.
" chromate . . . . .	59	61		62	64	79	
" citrate . . . . .	v.s.						Solubility 170 at 31° C (88° F.)
" cyanide . . . . .	v.s.					120	Poisonous: strong solutions corrosive.
" ferricyanide . . . . .	(30)	36.5	40			78	" Red prussiate."
" ferrocyanide . . . . .	14.5			24		74	" Yellow prussiate"
" hydroxide . . . . .	97	103	106	112		178	" Caustic potash." Corrosive.
" iodide . . . . .	128	136		144		208	
" metabisulphite . . . . .	(20)		30			dec.	
" oxalate (neutral) . . . . .	25.3						Moderately poisonous.
" permanganate . . . . .	2.9	4.4	5.2	6.5		v.s.	Compare <i>sodium</i> permanganate.
" persulphate . . . . .	1.7					—	
" tartrate (neutral) . . . . .	(125)		150		160	—	
" tartrate (acid) . . . . .	0.32	0.40		0.57		6.9	Also called bitartrate.



# Solutions and Solubility

Solubility is given as number of parts by weight of *anhydrous* substance that will dissolve in 100 parts of water.

SUBSTANCE	Solubility at 32° F. (0° C.) or maximum strength of stock solution.	Solubility at 50° F. (10° C.)	Solubility at 69° F. (21° C.)	Solubility at 68° F. (20° C.)	Solubility at 77° F. (25° C.)	Solubility at 112° F. (100° C.)	
Potassium thiocyanate . . .	177			217	239	v.s.	Also called "sulpho-cyanide."
Pyrocatechin . . .	v.s.		80			v.s.	See separate table below.
Pyrogallol . . .	44					v.s.	See separate table below.
Salicylic acid . . .	(0.1)				0.22	—	
Silver nitrate . . .	115	160		215		910	" Lunar caustic."
Sodium acetate . . .	(30)	41	44	49		—	
" bicarbonate . . .	6.9	8.2		9.6		dec.	'Carbonate of soda' as used in baking.
" bichromate . . .	163	170		178		430	Compare potassium bichromate.
" bisulphite . . .	(40)	50				dec.	No reliable data. See Sodium Bisulphite Lye.
" borate . . .	1.4	1.6			3.4	52	Borax.
" bromide . . .	79			90		120	
" carbonate . . .	7.1	12.5		21	29.8	45	Washing soda is impure sodium carbonate.
" chloride . . .	35.5	35.7		35.8		39.2	Common salt.
" citrate . . .	(50)				91	220	
" hydroxide . . .	42	51.5 or more	63.5 or more	109		310	Solubility depends on hydrate present. Caustic soda; corrosive.
" iodide . . .	160	169	173			300	
" nitrate . . .	(50)		83			v.s.	
" oxalate (neutral) . . .	(2.5)		3.2		3.7	6.3	Moderately poisonous.
" permanganate . . .	v.s.					v.s.	Exact figures not available, but is many times more soluble than potassium permanganate.
" phosphate (tribasic) . . .	(8)		10.5			v.s.	
" " (dibasic) . . .	2.5	3.9		9.3		100	
" potassium tartrate . . .	28	41			65		Rochelle salt.
" sulphate . . .	4.7	9	13	19	28	42	
" sulphite . . .	14	20		28.7		33	
" sulphide . . .	15.5		16.8			60	Keeps only in strong solution.
" thioantimonate . . .	8.					v.s.	Schlippe's Salt
" thiosulphate . . .	50	60	64.5	70	76	265	Ordinary " hypo."
Tartaric acid . . .	(100)	126		139		343	
Thiocarbamide . . .	(8)		9			s.	Thio-urea, or Sulpho-urea.
Uranyl nitrate . . .	100		115			v.s.	Often called " Uranium nitrate."

# Solutions and Solubility

## SOLUBILITIES OF CURRENT DEVELOPING AGENTS.

The table below has been compiled for the *Dictionary* by Messrs. Johnson and Sons, Ltd., of Hendon, who are actual manufacturers of the developing agents shown. The sodium sulphite and sodium carbonate solutions in which solubility is shown are of concentration approximately equal to that normally used in developing solutions.

	Water 15° C.	At 100° C.	10 per cent. Sulphite 5 per cent. Sod. Carb. Anhyd. at 15° C.	Alcohol at 15° C.	Benzene at 15° C.
Pyrogallol	Soluble 1 in 2·5 parts water, 40 in 100	Very soluble	Very soluble	Soluble in 2 parts alcohol	Very slightly soluble.
Hydroquinone	Soluble in 17 parts water, 5·8 in 100	Readily soluble 20 in 100	Soluble	Freely soluble	Slightly soluble.
Pyrocatechin	Readily soluble, 80 parts soluble in 100 pts. water	Very soluble	Very soluble	Readily soluble	Readily soluble
Paramino-phenol base	Slightly soluble 1·2 parts in 100 parts.	More soluble 6·7 in 100 approx.	Almost insoluble	4·5 parts in 100 soluble	Very slightly soluble
Paramino-phenol Hydrochlor.	10 parts soluble in 100 of water.	More soluble on boiling	Almost insoluble base formed	Slightly soluble, 4·5 parts soluble in 100 parts	Insoluble
Metol	4 parts in 100 parts	More soluble on boiling 25 in 100	Soluble	Almost insoluble	Insoluble
Glycin	Almost insoluble	Almost insoluble	Almost insoluble	Almost insoluble	Insoluble
Amidol	Soluble about 25 parts in 100 of water	Soluble about 50 in 100 boiling	Soluble	Almost insoluble	Insoluble
Paraphenylenediamine base	Moderately soluble 1 in 100 of cold	Soluble on boiling 6·7 in 100 approx.	Slightly soluble	Readily soluble	Soluble
Meritol	Freely soluble	Very soluble	Soluble approx. 5 per cent.	Readily soluble	Insoluble

## Solutions, Making up

Conversion of the solubilities in these tables to find the corresponding weight of a hydrate can usually be avoided by reference to the article on the substance under consideration, where the solubilities of forms containing water of crystallisation are given.

Special attention is drawn to the separate table of the solubilities of current developing agents.

**Solutions, Making up.** The photographer deciding to make up his own solutions in place of depending on ready-weighed packet chemicals will require a small pair of scales and a measure or two. Much time, temper, and unnecessary arithmetic will be saved if his weights are in grams and his measures marked in cubic centimetres or millilitres. A small pair of scales, sensitive to 0.1 gm. (about 1 gr.) can be obtained, complete with weights, for a few shillings. In general these scales will not accommodate more than some 10 gms. (about  $\frac{1}{4}$  oz.) of a chemical at one time; it is convenient to supplement them by a simple letterscale weighing up to about 100 gms. (some 4 ozs.).

As extra equipment, two or three glass beakers, or even glass jugs, are a great convenience. In buying these, remember that it is only into vessels of *thin* glass that hot water can be poured without risk of cracking. A glass funnel and a supply of cotton-wool for filtering are also often desirable, as is a stirring rod or a wide strip of fairly thick glass.

In buying chemicals some care is needed. In many cases a considerable reduction in price is obtained by buying a fair amount at one time; there will be no saving in doing so, however, if the material is used up so slowly that half has to be thrown away through deterioration on the shelf. With most substances, as ordinarily stored, maximum economy is obtained by buying about a year's supply at one time.

Sodium carbonate and sodium sulphite are much-used substances, particularly the latter; both should be bought anhydrous rather than in crystal form. The dry salt keeps better, is more easily weighed out, and dissolves practically as soon as it is put into water.

In making up a developer that is to be kept for some time the water should first be boiled gently for 3 or 4 minutes to expel dissolved air. Generally speaking, solutions should be

## Solutions, Making up

made up, for convenience, with warm or even hot water, allowing them to cool of course before use.

It is customary to arrange the list of chemicals comprising a solution in the order in which they should be dissolved ; unless the photographer has enough chemical knowledge to be sure that departures from the order given will do no harm, the chemicals should be added to the water in the prescribed order, allowing each to dissolve before adding the next. Any chemical that is in powder form should be sifted slowly into the water, stirring meanwhile. If all is shot in at once, without stirring, it may form a cake which may take a very long time to dissolve. Finally water is added to bring the solution to the prescribed total volume.

Certain developing agents have peculiarities which it is well to know. For example, metol dissolves much less readily in a solution of sodium sulphite than in plain water, though oxidation takes place much more rapidly in the absence of sulphite. In making up a developer containing metol it is therefore best first to dissolve a small amount—say one-tenth—of the sulphite, then dissolve the metol, and only when this is safely in solution should the rest of the sulphite be added. In the case of an M-Q developer, the hydroquinone should be added after the sulphite.

For glycin, the conditions are the exact reverse ; this developing agent is practically insoluble in plain water, though it dissolves readily enough in a solution of sodium sulphite. In this case, therefore, the sulphite should be dissolved first.

It is always dangerous to try to make up a solution with less water than the formula prescribes ; this may lead to a refusal to dissolve on the part of one of the constituents, or in some cases constituents already dissolved may reprecipitate on adding the next. This is particularly the case with a metol-hydroquinone developer ; the two developing agents may precipitate together when the sulphite is added or, if made up with hot water, when the solution cools. If a concentrated developer is desired, one of the specially-devised formulæ (see DEVELOPMENT) should be used.

The accuracy required in making up photographic solutions is not very high by chemist's standards—except in one or two special cases an error of 3 or 4 per cent. is unimportant—but it should be remembered that it is percentage, and not absolute error, that matters. In weighing out a hundred grams,

a gram extra is neither here nor there, but an extra gram of bromide in a developer calling only for a tenth of a gram might render it practically inoperative. A point to remember is that when the solution is expected to work at a definite rate—as in development by time—special care must be taken that the weights and volumes are accurately measured, and that the chemicals used are in perfect condition. Much greater laxness is permissible in a solution—say a developer for bromide paper—the action of which is controlled by observation. The same is true of a solution, such as a fixing bath or a bleacher, the work of which will in any case be taken as far as it will go.

All solutions should be stored in bottles filled well up to the necks, and securely sealed with well-fitting corks. It is worth knowing that a hard cork can be reduced to pliability by rolling it firmly on the floor beneath the sole of the shoe. Glass stoppers, if they really fit, are excellent for any acid, neutral, or faintly alkaline solutions; strongly alkaline solutions, including most developers containing carbonate, will cause them to stick, and a rubber cork should be used instead.

For further details on making up solutions, consult Jacobson's *All About Formulas* (Focal Press) or the advanced textbook *Photographic Chemicals and Solutions*, by Crabtree and Matthews (Chapman and Hall).

See also SOLUTIONS AND SOLUBILITY, and WEIGHTS AND MEASURES.

**Specific Gravity.** The ratio of the weight of a given volume of a substance to that of an equal volume of pure water. In a solution containing only one dissolved substance, the specific gravity of the solution forms a reliable guide to the concentration of the solution. (See HYDROMETER.)

**Spectacle Lens.** Term applied to a true single lens consisting of a single uncemented glass. Their chief photographic use is as supplementary lenses (*q.v.*), but a spectacle lens can be used for landscape or portrait work on fairly large plates, and gives a certain amount of diffusion that is often pleasant. To obtain even definition all over the field the focal length must be long in relation to the negative; a focal length approaching double the diagonal of the negative is desirable. As a spectacle lens is not corrected for chromatic aberration, sharpest images

will be obtained when photographing by some approach to monochromatic light. This is most easily done by using a non-colour-sensitive plate, in which case the lens should be brought back towards the plate by about one-fortieth of its focal length after visual focusing.

In the case of a plano-convex or meniscus lens, the image at the centre of the plate will be sharpest if the convex side faces the subject. Less good central definition, together with greater evenness of definition over the plate, will result if the convex side faces the plate. (See also LENS, SOFT FOCUS LENS, and SUPPLEMENTARY LENS.)

**Spectrograph.** A spectroscope (*q.v.*) so designed that an image of the spectrum is thrown on a plate in order that photographic records or measurements of spectra may be made.

**Spectroscope, The.** The spectroscope is chiefly used in photographic work for measuring wavelengths of light of different colours. A beam of parallel white light rays, obtained by a slit and collimating lens, is passed on to one face of a prism, and will emerge from the opposite face split up into the component colours of white light, or by means of a ruled grating they can be diffracted, and a spectrum so formed. The refracted or diffracted rays are collected and brought to a focus by means of a telescope revolvable about the centre of the prism table. By moving the telescope, different parts of the spectrum can be examined in turn. With a prism spectroscope the blue light is more spread out than the red, but a diffraction spectroscope gives a *normal* spectrum, the same number of Angstrom units occupying the same space at all parts of the spectrum.

**Speed of Plates.** See SENSITOMETRY ; also EXPOSURE.

**Speeds of Printing Papers.** The following table, given in the 1941 edition of the *Wellcome Photographic Handbook and Diary*, shows the relative exposures likely to be required by different papers under the same conditions. As the speed may vary considerably from batch to batch, these figures must be taken as no more than an approximate guide. The arrangement is alphabetical by maker's name.

## Speeds of Printing Papers

*Relative Exposures needed by Printing Papers.*

Barnet Bar-Gas . . . . .	512	Ilford Bromide 1 . . . . .	1½
" Enamel . . . . .	2	" " 2 . . . . .	1
" Ordinary . . . . .	3	" " 3 . . . . .	1
" Verona . . . . .	12	" " 4 . . . . .	1
" (all varieties except as		" " 5 . . . . .	1½
above) . . . . .	4	" " 6 . . . . .	4
		" Clorona . . . . .	12
		" Plastika . . . . .	4
		" Selo Vigorous . . . . .	1025
Criterion Bygas Ordinary . . . . .	512	" " Normal . . . . .	750
" " Vigorous . . . . .	1024	" " Soft . . . . .	300
" Bromide Ordinary . . . . .	2	" " Extra Soft . . . . .	200
" Hard . . . . .	2		
" Extra Hard . . . . .	4	Kentmere Normal . . . . .	512
" Ex. Ex. Hard . . . . .	6	" Hard . . . . .	512
" Mezzotone . . . . .	2	" Extra Hard . . . . .	512
" Vandyck . . . . .	20		
		Kodak :	
Gevaert :		Bromide Soft . . . . .	1
Ridax Ultra Soft . . . . .	60	" Medium . . . . .	1
" Extra Soft . . . . .	65	" Contrast . . . . .	2
" Soft . . . . .	80	" Ex. Con. . . . .	8
" Medium . . . . .	100	Bromesko Soft . . . . .	1½
" Med. Con. . . . .	100	" Medium . . . . .	2
" Vigorous . . . . .	500	" Contrast . . . . .	3
" Ultra Vig. . . . .	500	Kodaline Rapid . . . . .	1
		" Slow . . . . .	8
Orthobrom Ex. Soft . . . . .	5	Kodopal . . . . .	15
" Soft . . . . .	5	Kodura . . . . .	15
" Normal . . . . .	6	Kothena . . . . .	200
" Vigorous . . . . .	15	Kovita . . . . .	4
" Ult. Vig. . . . .	30	Velox Ex. Soft . . . . .	200
Gevaluxe . . . . .	4	" Soft . . . . .	200
Artona . . . . .	100	" Medium . . . . .	300
" Rapid . . . . .	3	" Vigorous . . . . .	400
Vittex D Soft . . . . .	20	" Contrast . . . . .	400
" " Normal . . . . .	30	" Ex. Con. . . . .	800
" " Vigorous . . . . .	30		
Prestona . . . . .	5	Kosmos Bromide	
		(except as below) . . . . .	2
Granville Gaslight Vig. . . . .	1024	" Bromide Super	
" " Normal . . . . .	512	Vigorous . . . . .	14
" Bromide Vig. . . . .	4	" Vitegas . . . . .	44
" " Normal . . . . .	3	" Vitegas De Luxe	
" Semitone . . . . .	2	Contact . . . . .	240
		" Vitegas De Luxe	
		Enlargement . . . . .	20
		" Novex Ex. Soft . . . . .	240
		" Soft . . . . .	360
		" Normal . . . . .	300
		" Vigorous . . . . .	300
		" Extra Vigorous . . . . .	720
		" Bromega . . . . .	2

**Speedgun.** Alternative name for FLASHGUN (*q.v.*).

**Speedlamp.** Also called "strobo light" or speedflash. Equipment giving a flash of exceedingly short duration by the discharge of an electrical condenser through a gas-filled tube. This type of lamp, with which flashes of effective duration less than a millionth of a second (microsecond) have been produced, opens up wide possibilities for the photography of very fast-moving objects such as bullets in flight.

In principle, the apparatus is simple. An electrical condenser of large capacity (up to 100 microfarads or more) is charged to a high voltage (usually 2,000 to 3,000 volts), and when so charged it contains a considerable amount of electrical energy. Across its terminals is connected a glass tube filled with rare gases at such a pressure that the voltage on the condenser is insufficient to initiate a discharge through the gas. By means of auxiliary apparatus a pulse of high voltage, but low power, is applied to the tube; this causes ionization of the gas in the tube, which then becomes conducting and allows the electricity stored in the condenser to discharge through it, so producing the flash.

A simple version of the necessary electrical equipment is shown in the figure, in which  $C_2$  is the condenser charged as above and X and Y are the main electrodes of the lamp. Z is an auxiliary firing electrode (it may take the form of a wire round the outside of the lamp). The necessary high voltage is produced from the electric mains by the transformer  $T_1$  and the rectifying valve V, the output being freed from peaks and surges by the "smoothing" effect of the condenser  $C_1$  and the resistance R. To initiate the flash, the switch S is closed, causing a pulse of current to flow from the battery B through the primary of the transformer  $T_2$  (which may be the ignition coil of a car), so producing a momentary high voltage (about 15,000 volts) on the secondary, which is connected to Z.

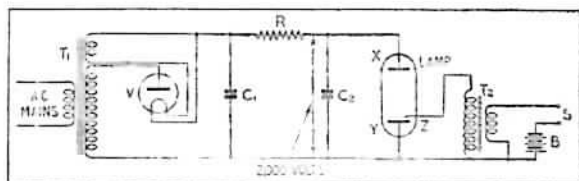
The amount of electrical energy expended in the flash is found by multiplying the capacity of  $C_2$  by the square of the voltage to which it is charged; a typical practical figure is 200 watt-seconds or joules. Though the exact figure depends on the nature of the gas in the lamp and on its pressure, the output of light is usually about 15 lumen-seconds per joule. This gives a figure of round about 3,000 lumen-seconds for the average flash, so that when the lamp is 8 ft. from a subject being photographed on a film of speed 32° Scheiner, the stop required for correct exposure will be about  $f/8$ .



## Speedlamp

The duration of the flash depends chiefly on the capacity of  $C_2$  and the inductance of the circuit  $C_2$   $XYC_2$  (see figure). For the very briefest flashes, of the order of a microsecond,  $C_2$  must be a special non-inductive condenser and the lamp must be mounted directly across its terminals. Except for specialized work, such rapid flashes are unnecessary; in a practical lamp for ordinary work a less expensive condenser is used and connecting wires of length great enough for convenience can be allowed between lamp and condenser. All this lengthens the flash; an average duration is 100 microseconds (still only a tenth part of 1/1,000th sec.) or a little more. The flash is still short enough to "freeze" any ordinary moving object completely.

In addition to the large mains-driven speed lamp for indoor or studio use, portable outfits have been produced. In these electrical power is derived from batteries, and the transformer  $T_1$  of the figure is replaced by a buzzer device similar to that



used in radio sets intended for use in a car. The chief disadvantage of the portable speed lamp is the bulk and weight of batteries and associated equipment; in addition, the flash is usually much less powerful than that of a flash-bulb, and so less suited for many outdoor subjects.

*Synchronization of Speedlamps.*—As the effective length of the exposure is governed entirely by the duration of the flash, and as, further, the flash follows the application of the firing voltage with an interval of only a few microseconds, synchronizing a speedlamp to a between-lens shutter is simple. The shutter can be run at its highest speed, and arranged to fire the lamp just as it is about to reach the full open position. A wire making contact with the cocking lever as it flies back is perfectly adequate for this, and is easily arranged. As the whole of the film must be uncovered at the instant when the flash fires, synchronization with a focal plane shutter is only possible at the lowest speeds of the latter.

**Spherical Aberration.** Inability of a lens to bring rays passing through the margins of the lens to a focus at the same point as those passing through the centre. The practical result is failure to give a sharp image even in the centre of the field of view. Cutting off marginal rays by stopping down reduces spherical aberration. By comparing the positions of sharpest focus, first with the centre of the lens obscured, and then with the margins covered, the presence of spherical aberration may be detected and its extent estimated. (See LENS.)

**"Spirit" Photography.** Very convincing "spirit" photographs can be obtained in the following way. The general scene having been arranged, together with any persons to whom the "spirit" is to manifest itself, about two-thirds of the exposure is given. The lens is now capped, and, while all others are still, the "spirit" steps into its place, and the remainder of the exposure is given.

**Spotlight.** Type of lamp that gives a directed beam covering only a small area of the subject. Chiefly used in portraiture as a modelling light, or to illuminate the hair. The usual pattern consists of a ventilated lamphouse, containing a lamp and fitted with a simple lens of large aperture (usually a condenser as used in an enlarger) at or near the focus of which the lamp is placed. The whole is mounted on a stand enabling height and direction of beam to be adjusted as required.

**Spotting Negatives.** See RETOUCHING, and NEGATIVES, DEFECTS IN.

**Spotting Prints.** No print on which either black or the more common white spots can be seen should be regarded as finished. The removal of spots is simple, requiring no more than a little patience. The following notes deal with the removal of spots from bromide or gaslight prints or enlargements, but are applicable, with slight and generally obvious modifications, to prints by other processes.

*Black Spots* can be removed by scraping the dry print, but it is more satisfactory to bleach them away chemically. This is best done immediately the print leaves the fixing bath. Wipe the print surface dry with cotton-wool, and touch the spot with the tip of a fine sable brush that has been moistened with water and then touched on a crystal of potassium ferricyanide. As soon as bleaching takes place, wipe over with

## Squeegee

cotton-wool liberally wetted with hypo. Return the print to the hypo for a minute or two, then wash and dry as usual. If, as is usual, the ferricyanide leaves a light spot, this can be rectified when spotting the dry print.

*White Spots* are concealed by "spotting" the dry print with water-colour. A small tube of "Ivory Black" contains paint enough to spot many thousands of prints, and may be used, with no attempt at colour-matching, on any print of blue-black, neutral-black, or warm-black colour. Moisten a No. 0 sable brush with water, and mop it over a tiny pellet of paint on the edge of a saucer. This produces a tiny pool—just a few drops—of coloured water. The depth should be adjusted so that the colour is quite distinctly darker than the tone to which the white spot is to be brought. No attempt at matching need be made.

With the brush first dipped in the coloured water, and then freed from moisture as completely as possible by twirling it against the back of the hand, the spot is obliterated by one or two *very light* touches of the pointed tip of the brush. The smallest possible speck of colour should be applied at each touch, and if several touches are needed to fill up a spot they should be distinct. Any attempt to mop the colour on to the print is doomed to failure. Unsuccessful work can be removed by a quick wipe with a damp rag.

The place of water-colour paint is often taken by water-soluble dyes, which are supplied ready-prepared, in the form of a concentrated solution, for photographic use. Matching of depth of tone is done by simple dilution, and the method of application is exactly as described for water-colour paint. Dyes have the advantage that they are absorbed by the gelatine instead of lying on the surface like paint, so making the presence of handwork much harder to detect. Unsuccessful work, however, can only be removed by soaking the print in water for a prolonged period. Local removal of a small part of the work done is therefore difficult.

**Squeegee.** A rubber-covered roller mounted in a grip handle, or in the case of a "flat squeegee," a tongue of rubber mounted in the edge of a flat wooden handle. It is used for bringing a sheet of wet paper, or a print, into contact with a second piece of paper, a sheet of glass, or a ferrotype plate. Used chiefly in glazing prints, but is also useful for expelling surplus moisture from prints before putting them to dry. Also used in carbon and allied processes.

## Stains

**Stains.** With modern developers, and modern methods of working, stains arising in negatives in the course of ordinary developing and fixing are rare. A scummy surface deposit, however, is fairly often met; usually it is due either to hardness of water or to use of a very over-worked fixing bath.

Stains on prints are not uncommon; they are due to allowing the developer to oxidise in the print before it is all washed away. If an M.Q. developer has been used, the stains are generally yellow; with amidol they are blue to blue-brown.

Negatives and prints that have been kept for long periods often show a metallic iridescence or bronzing, turning to a brown or even yellow colour in extreme cases. This is due to the effect of sulphur compounds in the atmosphere, and is usually most marked round the edges of print or negative.

Uneven stains can quite easily arise during supplementary treatments such as toning or intensification. In every case these are due, not to the toner or intensifier, but to impurities already present in the negative or print being treated. Incomplete fixing or inadequate washing are the two most usual causes.

For developer stains of all kinds, whether on negatives or prints, and for the iridescence of old negatives and prints mentioned above, the following treatment, due to Ilford Ltd., provides the most certain cure.

Bleach fully in :—

Potass. permanganate	.	.	50 gr.	(6 gms.)
Common salt	.	.	$\frac{1}{4}$ oz.	(13 gms.)
Acetic acid, glacial	.	.	1 oz.	(50 c.c.)
Water to	.	.	20 oz.	(1,000 c.c.)

This solution oxidises almost any stain to a soluble substance. Negative or print is left in the solution, with continuous rocking of the dish, for about twice as long as is needed to bleach the image, then washed until the wash-water is no longer pink, and soaked in 5 per cent. metabisulphite solution till none of the brown colour due to the permanganate remains. It is then rinsed and redeveloped fully in a developer containing a minimum of sulphite, washed, and dried.

If a negative is *evenly* stained, it is best to make no attempt to remove the stain; it will do no harm.

Uneven stains arising in the course of intensification or the like must be treated on the basis of what is known of their composition, and no general treatment can be suggested. In

any case, many such stains have much the same composition as the image, and consequently cannot be removed at all.

Surface deposits and scum can often be removed by soaking the negative and rubbing its surface firmly, while under water in a dish, with cottonwool. If due to hard water, the negative may be soaked in a 2 per cent. solution of hydrochloric or acetic acid, rinsed briefly, and dried. But the treatment that is most generally applicable to surface deposits, since it does not depend on the chemical nature of the deposit, is to remove it from the dry negative by friction with a slightly abrasive preparation such as Baskett's reducer (*q.v.*).

*Developer stains on prints* can be avoided if care is taken to wash out the developer (in water, stop-bath, or hypo) as soon as possible, and meanwhile to slow its oxidation by keeping the print in a mildly acid solution (stop-bath; acid hypo). Desirable precautions include keeping the print under the developer during development and giving it a quick but thorough rinse before fixing to remove all developer adhering to its surface. Fixation in an acid bath is essential, and the print should be moved about freely for the first 20 seconds or so to ensure that the acid has full access to the print, and so can neutralise the alkali of the developer. Even with these precautions, stains may occur if the print is exposed to the air while in the hypo bath; it should be turned face down and held under the liquid by a small weight if it tends to float. As the alkali carried over neutralises the acid in the hypo, this should be generous in amount and may be replenished if thought desirable. If these precautions are taken, stained prints need never be met with.

Small dark-brown specks on a print are generally due to chemical dust. Solutions should not be mixed in the dark-room, or in the room where prints are to be dried, if this can possibly be avoided. Particles of developing agent, particularly amidol, are likely to get carried about as invisible dust, and will cause intense stains on any print, finished or not, on which they may chance to light.

See also **CLEARING BATH** and **NEGATIVES, DEFECTS IN**.

**Stains on Fingers.** See **SKIN, EFFECTS OF CHEMICALS ON**.

**Stains on Negatives.** See **STAINS, NEGATIVES, DEFECTS IN**, and **CLEARING BATH**.

**Stale Plates and Papers.** See **BROMIDE PAPER**, also see **FOGGED PLATES, TO RECOVER**.

**Stand Camera.** A camera intended for use on a stand, and, except in the form of a "hand-and-stand" camera, generally incapable of use in the hand for snapshot work. (See CAMERA, also TRIPOD, SWING BACK, DISTORTION, ARCHITECTURAL PHOTOGRAPHY, and FOCUSING SCREEN.)

**Stand Development.** See DEVELOPMENT.

**Standard Candle.** The fundamental basis of all units used in measuring light. The International Standard Candle is of spermaceti wax, burning at the rate of 120 grains of spermaceti per hour. Its light output is very close to that of an ordinary domestic candle, and for ordinary amateur work, not striving for high exactitude, a domestic candle may be taken as having an output of one candle-power.

**Statuettes, Photographic.** A full-length photograph is mounted on thin plywood, after which the outlines of the figure are cut round with a fret-saw. The resulting "statuette" is mounted on a small wooden base suitably finished.

**Stenopaic Photography** (στενωπός, in sense of a narrow way). Synonymous with pinhole photography (*q.v.*).

**Step Wedge.** See WEDGE.

**Stereograph or Stereogram.** The term applied to the stereoscopic picture mounted and ready for viewing in the stereoscope. (See STEREOSCOPIC PHOTOGRAPHY.)

**Stereopticon.** A name employed frequently in America to describe the optical lantern or projector.

**Stereoscopic Photography.** The reproduction of the effects of binocular vision by photographic means. In viewing a scene, near objects can clearly be seen to stand out from more distant ones, and the distance of any object from the observer can be judged with fair accuracy. The scene, in fact, is obviously solid, not flat. This effect of solidity is due to the fact that the two eyes survey the scene from slightly different viewpoints, the two slightly different views being fused in the brain to give a single "solid" picture. Clearly, no photograph taken from a single viewpoint can duplicate this; hence the "flat" appearance of a photograph.

In stereoscopic work the subject is simultaneously photographed from two viewpoints, separated (usually) by the width between the eyes; these similar but not quite identical photographs are then mounted side by side and examined in a viewer (stereoscope) so designed that the picture taken from

## Stereoscopic Photography

the right-hand viewpoint is seen by the right eye, and that taken from the left-hand viewpoint is seen by the left eye. In this way the observer is offered a close duplicate of what he would have seen in looking at the original view, and the sensation of relief, or solidity, is vividly reproduced. The wider apart are the points from which the views are taken, the more pronounced will be the stereoscopic effect; but a distance equalling the average width between the eyes (about  $2\frac{1}{2}$  to  $3\frac{1}{4}$  in.) will generally be found to give the greatest truth. To this, however, there are exceptions, such as when the view is at a great distance and there are no prominent objects in the foreground (*e.g.* mountain scenery). In this case the points of separation between the two view-points for the camera may be several feet, without a markedly unnatural effect being produced. On the other hand, the nearer the subject is to the camera the greater must be the care not to have the lenses too far apart, for the relief will be exaggerated if the lenses are at too great a separation.

Claims are occasionally made for various viewers that they enable ordinary (single) photographs to be seen stereoscopically. In the strict sense, this is of course nonsense, but there is no doubt that prints or slides viewed in such an apparatus do often look more convincingly "real" than when looked at in the ordinary way. A note on the reason for this will be found under the heading of VIEWER.

*Stereoscopic Cameras and Lenses.*—A stereoscopic camera is in effect two identical cameras side by side, with the lenses spaced apart by the requisite distance. Those of stand-camera pattern had a wide front-panel for the two lenses, joined by a single bellows to the back, which was fitted for stereo-size plates, size  $6\frac{3}{4} \times 3\frac{1}{4}$  ins. To prevent the image from one lens overlapping that of the other, a removable septum or division was placed down the centre of the bellows. By removing the septum, and replacing the front panel with one carrying a single lens, many such cameras could be used for ordinary single-picture work. A number of half-plate cameras were also fitted with a septum, and had special carriers to allow stereo-size plates to be used in the slides.

More modern cameras have been made in box form to take plates of either  $45 \times 107$  mm. ( $1\frac{7}{8} \times 4\frac{1}{4}$  ins.) or  $6 \times 13$  cms. ( $2\frac{3}{8} \times 5\frac{1}{8}$  ins.), a third camera in some cases being placed in the centre to act as a focusing finder, so providing all the advantages of a reflex camera. A roll-film stereo reflex for pictures  $6 \times 13$  cm. is also made. In all such instruments

## Stereoscopic Photography

the focusing movement of all three lenses, and the iris diaphragms and shutters of the two taking lenses, are coupled together to provide the convenience necessary for snapshot work. These smaller pictures can either be viewed direct in a stereoscope designed for them, or enlarged to give pictures of a size suited to the older standard stereoscope. The lenses used in a stereo camera must be of precisely the same focal length in order that the two images may be of exactly the same size. Even a small discrepancy in this direction makes it impossible for the two pictures to coalesce properly in the stereoscope.

*Stereoscopic Negatives and Prints.*—If a print is made direct from a stereoscopic negative, the picture taken by the right-hand lens will be on the left side of the print, and *vice versa*. That this is so can be seen by imagining the finished negative, with the print in contact with it, replaced in its original position in the camera. The right-hand print will be on the right side, and facing the back of the camera, but will be upside down. In turning it over to get it right way up, the pictures also change sides. Such a print therefore has to be cut, and its two halves transposed. After mounting the first print with its base parallel to the bottom edge of the mount, carefully measure the distance from one object on the left of the picture, and from another on the right, to the bottom edge of the mount. The second print must be mounted so that the two images are at exactly the same heights as in the first, or they will not coalesce properly. The prints should be so trimmed that (for a standard stereoscope) the two images of a foreground object come not more than 3 ins. apart when the prints are mounted. The left of the right-hand print should show a little more of the subject than the left of the left-hand print, and the right of the left-hand print a little more than the right of the right-hand print. A space of about  $\frac{1}{16}$  to  $\frac{1}{8}$  in. should be left between the prints.

To avoid the need of cutting and re-mounting a transposing frame may be used. This moves the negative bodily across the printing paper enabling the prints to be made separately, each in its correct position. Such a frame is a great convenience in printing, and is practically essential when making stereoscopic transparencies.

*Using an Ordinary Camera.*—An ordinary camera can be used for stereoscopic pictures of stationary objects by taking two photographs in succession, moving the camera horizontally by about 3 ins. between exposures. Special tripod tops for



moving the camera can be obtained. For one miniature camera an ingenious prismatic attachment is made, and this, when fitted over the lens, enables the camera to produce a stereoscopic pair of negatives, each  $24 \times 18$  mm., in the space normally occupied by one  $24 \times 36$  mm. frame.

(See also Chap. 48 of Clerc's *Photography*, which deals very fully with stereoscopic photography.)

**Sterry's Process.** A process introduced by Mr. John Sterry for obtaining soft bromide prints from hard-contrast negatives. (See BROMIDE PAPER.)

**Stop Bath.** An acid bath into which plates, films or prints are placed after development to check any further developing action and to prevent stains. For this, 2 per cent. acetic acid is most commonly used, though a  $2\frac{1}{2}$  per cent. solution of metabisulphite is equally effective. A hardening stop bath (*q.v.*) is often used between development of a miniature film and fixation; this provides protection against reticulation, frilling, scratches and other possible damage.

**Stopping-out.** See BLOCKING-OUT.

**Stops.** See DIAPHRAGM.

**Stress Marks.** Bromide and gaslight prints occasionally show lines, in appearance much like pencil marks, which are due to abrasion of the surface. This trouble is no longer at all prevalent, as most papers have a protective coating to prevent this. (See SUPERCOATING). In most cases these marks can be removed by rubbing the dry print with a pledget of cotton-wool wetted with methylated spirit. If this fails, they may be rubbed with:—

Thiocarbamide	.	.	.	5 grs.	(0.5 gm.)
Nitric acid	.	.	.	5 mins.	(0.5 c.c.)
Methylated spirit	.	.	.	$\frac{1}{2}$ oz.	(25 c.c.)
Water	.	.	.	$\frac{1}{2}$ „	(25 c.c.)

Care must be taken when using this, as it is a fairly energetic reducer.

To avoid stress marks a tiny crystal of hypo added to the developer often proves efficacious; it will slow development, but the whites will be very pure.

**Strobo Light.** Abbreviation for stroboscopic lamp, which is a type of speedlamp (*q.v.*) built to give rapidly repeating flashes at exactly equal intervals timed to synchronise with the movement of machinery or other subject in continuous

motion. By this means the machinery, though in rapid motion, can be viewed or photographed as though stationary or in slow motion.

The term is quite often wrongly applied, particularly in America, to speedlamps in general.

**Sulphide Toning.** See TONING.

**Sulphocyanide.** Alternative, and less correct, term for thiocyanate, *q.v.*

**Sulphur Dioxide.** (Fr., *Dioxyde de Soufre* ; Ger., *Schwefeldioxyd*).  $\text{SO}_2=64$ . A gas prepared by reducing sulphuric acid with charcoal, and obtainable commercially in thick glass syphons, in which it is liquefied under pressure. It has the well-known pungent smell of burning sulphur. Dissolves in water to form sulphurous acid ( $\text{H}_2\text{SO}_3=82$ ), the acid corresponding to sulphites. A solution of sulphurous acid, or of an acid sulphite (bisulphite as  $\text{NaHSO}_3$ , or the commoner metabisulphite as  $\text{K}_2\text{S}_2\text{O}_5$ ) smells distinctly of sulphur dioxide, as does an acidified solution of the odourless normal sulphite. The acid is of importance photographically as being one of the few that can be added to hypo solution to acidify it (and so prevent stains on prints or negatives) without decomposing the hypo. It is most usually added in the convenient form of metabisulphite. (See ACID FIXING BATH.) Sulphurous acid, and all sulphites and bisulphites, oxidise readily on exposure to air, forming sulphates.

**Sulphuric Acid** (Fr., *Acide sulfurique* ; Ger., *Schwefelsäure*).  $\text{H}_2\text{SO}_4=98$ . It is prepared by roasting iron or copper pyrites and oxidising the sulphur dioxide. Specific gravity, 1.845. It is used in photography as a clearing agent, and for many other purposes. It forms salts called sulphates. It is extremely corrosive and caustic. Great heat is evolved when it is mixed with water, the temperature being raised to nearly boiling point ; great care, therefore, should be used in mixing it. Always add the acid slowly to water, not water to acid.

**Sulphurous Acid.** See SULPHUR DIOXIDE.

**Sunk Mount.** A lens is said to be in a sunk mount when the thread by means of which it is screwed into its flange lies approximately in the plane of the front combination. Practically the whole of the lens then lies behind the flange. This type of mount is chiefly used in reflex cameras.

**Sunning Down.** Term applied to the darkening of the high lights of a print by the direct action of light, without the

intervention of a negative. Although derived originally from daylight printing with printing-out papers, the same term is used where the darkening is done on the enlarging easel after removal of the negative. (See ENLARGING.)

**Supercoating.** A layer of plain gelatine covering the emulsion (picture-forming) layer on development papers. It is added to prevent stress-marks (*q.v.*). Paper without supercoating should be used for prints to be used for the carbonyl or bromoil processes, as its presence makes these processes much more difficult to work.

**Supplementary Lens.** A lens, usually a simple spectacle lens of long focus, added to the normal camera lens to alter its focal length or to enable it to be focused, without extra extension, on very near objects. The focal length of the normal lens is increased by adding to it a negative (concave, diverging, or reducing) lens, and is decreased by adding to it a positive (convex, converging, or magnifying) lens.

To convert a lens of focal length  $f_1$  to a new focal length  $f_2$  the supplementary lens will need to have a focal length  $F$  such that  $F = \frac{f_1 f_2}{f_1 - f_2}$ . For example, to convert a 4-in. lens to a focal length of 3 ins., the focal length of the supplementary lens will have to be  $\frac{4 \times 3}{4 - 3} = \frac{12}{1} = 12$  ins. To convert it to a focal length of 6 ins. the supplementary lens needed will be one for which  $F = \frac{4 \times 6}{4 - 6} = \frac{24}{-2} = -12$  ins. The negative sign indicates that the lens, of 12-in. focal length, must be a negative (or reducing) one.

The other question, as to what new focal length  $f_2$  will emerge when a supplementary lens of focal length  $F$  is added to a camera lens of focal length  $f_1$ , is answered by the similar

formula  $f_2 = \frac{f_1 F}{f_1 + F}$ . Note that  $F$  must be given a negative sign if the supplementary is a concave lens. For example, to a lens of  $f_1 = 6$  ins., a positive supplementary  $F = 15$  ins. is to be added. The resulting focal length  $f_2$  will be

$$\frac{6 \times 15}{6 + 15} = \frac{90}{21} = 4\frac{2}{7} \text{ ins.}$$

If the supplementary were negative the resulting focal length would be  $\frac{6 \times (-15)}{6 - 15} = \frac{6 \times 15}{15 - 6} = \frac{90}{9} = 10$  ins.

## Supplementary Lens

Neither of these formulæ is strictly accurate, as they do not take into consideration the separation between the lenses. As the separation has to be measured, not from the surface of the lens but from one of its nodes, and as the position of the nodes in the normal camera lens is seldom known, it would not help the photographer to complicate the formulæ by introducing a figure for the separation. (But see LENS FORMULÆ.)

When the focal length of a lens is altered, so also is the distance at which it has to be placed from the film to focus distant objects. The value of the stops is also changed, the alteration in *f*/number being exactly proportional to the alteration in focal length. When a 6-in. lens is converted to 10 ins. by adding a supplementary lens, the stop marked *f*/6 becomes actually *f*/10, and all other stops are altered in the same ratio. New values are therefore found by multiplying the figures marked by  $\frac{10}{6}$  (or  $1\frac{2}{3}$ ), in each case.

*Supplementary Lenses for Focusing.*—Cameras with fixed extension frequently rely on supplementary lenses for focusing at distances below the nearest marked on the focusing mount. For focusing on a near object, the focusing mount is set at "Infinity" and a positive supplementary lens, of focal length equal to the distance of the object from the lens, is added. For focusing on slightly nearer objects the focusing mount can still be used, but calculation is necessary to determine the actual distance in focus. With a supplementary lens of focal length *F*, and with the scale set to the marked distance *D*, the

distance on which focus is secured will be  $\frac{DF}{D + F}$ . For the calculation both *D* and *F* must be in the same units; e.g., if a 20-in. supplementary is used, and the scale is set at 5 ft. (= 60 ins.), the distance of sharp focus will be  $\frac{20 \times 60}{20 + 60} = \frac{1200}{80} = 15$  ins.

It should be noticed that if the nearest point on which the camera can be focused is *N*, a series of supplementary lenses of which the focal lengths are  $N, \frac{N}{2}, \frac{N}{3}, \frac{N}{4} \dots \frac{N}{n}$  will provide, with the aid of the focusing adjustment on the camera, means of focusing on a continuous range of distances from infinity to  $\frac{N}{n + 1}$ . For example, if the camera will focus to 3 feet, a suitable series of supplementary lenses would have focal

## Swing Back

## Synchro-Sunlight Photography

lengths of 36, 18, 12, 9 and 7.2 inches. The focusing-ranges would then be respectively 36 to 18 ins., 18 to 12 ins., 12 to 9 ins., 9 to 7.2 ins., and 7.2 to 6 ins.

For close-up focusing, achromatic supplementary lenses can be obtained, and with these the lens may generally be used at full aperture. If a simple spectacle lens is used (meniscus form is best) the corrections of the camera lens will be to some extent upset, and stopping down is almost certain to be necessary to give sharp definition to the corners of the picture. With this use of a supplementary lens (at fixed extension), no change in effective stop-number occurs. (See also SPECTACLE LENS.)

**Swing Back.** Movement fitted to many stand cameras, by the use of which the plate or film can be placed at an angle to the axis of the lens. Its use is twofold.

When the camera is tilted upwards to include the top of a building, vertical lines do not remain parallel on the plate, but converge. At the cost of introducing some distortion, this convergence can be avoided by swinging the back of the camera into a vertical plane. (See DISTORTION, and also RISING FRONT.)

The other use of the swing-back is for focusing. If with a level camera, the back is tilted backward at the top, the part of the plate on which the image of the foreground falls is farther from the lens than that on which the image of the distance falls. With a suitable subject, this may enable both foreground and distance to be brought into focus simultaneously at a larger stop than would be possible if lens-panel and plate were rigidly parallel. For this use a swing front (see RISING FRONT) is even more suitable, as its employment does not upset the verticality of upright lines. A side-swing to either front or back is sometimes found; it has occasional value for focusing when objects on one side of the picture are nearer than on the other.

**Swing Front.** See under RISING FRONT.

**Synchroflash Photography.** The taking of photographs with a flashbulb synchronised to the shutter of the camera. See FLASHGUN.

**Synchro-Sunlight Photography.** See that heading under FLASHGUN.

## — T —

**Talbotype.** See CALOTYPE.

**Tank Development.** See DEVELOPMENT.

**Technicolor.** See COLOUR PHOTOGRAPHY.

**Telemeter.** Another name for RANGE-FINDER, *q.v.*

**Telephotography.** Photography with a telephoto lens, *q.v.*

**Telephoto Lens.** Strictly, a lens the focal length of which is considerably in excess of its back focus. The term is often incorrectly applied to lenses of normal construction, but which have a focal length longer than is usual for the size of negative for which they are to be used.

A telephoto lens is always composed of a positive front element and a negative back element, the separation between the two being fairly large. Variation of this separation varies the focal length of the lens, but as much more elaborate corrections to the lens are needed to take advantage of this variability, and practical difficulties in handling the lens are also introduced, all modern telephoto lenses are designed in rigid mounts and give one definite focal length only. They are referred to on this account as "fixed-focus" telephoto lenses, but it is to be noted that this does *not* imply absence of a means of focusing on near objects.

The modern fixed-focus telephoto lens generally has a focal length about double (but some times three times or more) the diagonal of the negative for which it is intended, and is built to work at a distance from the film about equal to that of a lens of normal focal length. Such a lens can readily be made interchangeable with the normal lens on any camera having a focal-plane shutter. Its narrow angle of view necessitates a special view-finder, and extra care in avoiding camera-shake at the moment of exposure, but in all other respects it is used exactly like any normal lens. Fixed-focus telephoto lenses generally work at apertures from about  $f/3.5$  to about  $f/6.3$ .

It is specially to be noticed that the value of a telephoto lens is not entirely, or even chiefly, in photographing distant objects; in practice, its main use is often for portraiture and close-up figure work, for which it enables a more distant standpoint to be used than a normal lens would permit. A particular advantage of the telephoto lens is the more natural perspective given, as compared with a lens of standard focal

## Telephoto Lens

length. Only with extremely long-focus lenses does the angle of view become noticeably too narrow.

The older type of variable-focus telephoto lens was sometimes made up as an independent unit, but more often consisted of a "telephoto attachment" used in conjunction with the normal lens. The attachment was a corrected negative lens mounted at the back of a telescopic tube; to the front of the tube the normal lens was screwed, and the whole was then mounted on the lens panel. Such a combination is only suited for use on a stand-camera, but has the advantage that quite high magnifications can be obtained for special work. An extremely rigid camera, well supported on a stout stand, is essential for work of this type.

The magnification  $m$  given at a camera extension  $E$  when using a negative lens of focal length  $f_2$  is given by:—  
 $m = \frac{E}{f_2} + 1$ . Thus with a camera-extension of 12 ins. when using a negative lens of focal length 3 ins., the magnification in use is  $\frac{12}{3} + 1 = 4 + 1 = 5$  times. The effective focal length of the combination is then five times that of the positive lens, and the effective  $f$ /number, on the basis of which exposure must be calculated, is likewise five times that marked on the stop scale of the positive. If this is set at  $f/4.5$ , with five times magnification exposure must be as for  $f/22$ .

The diagonal of the field covered on the focusing screen is given by  $D = (m - 1) \frac{f_1 d_2}{f_1 - f_2}$  where  $f_1$  is the focal length of the positive lens and  $d_2$  the diameter of the *negative* lens. This formula applies when the positive is stopped down; at larger apertures the field covered is also larger.

The following formulae will be useful in choosing a negative lens to use with the existing camera lens (focal length  $f_1$ ). For a magnification  $m$  at an extension equal to  $nf_1$ , the negative lens should have a focal length  $f_2 = \frac{nf_1}{m - 1}$ , while to cover a negative of diagonal  $D$  it should have the diameter  $d_2 = \frac{(m - n - 1)}{(m - 1)^2} D$ . It should be set back from the positive lens by a distance  $d = \frac{m - n}{m} f_1$ .

## Television

**Television** is the reproduction of moving pictures with a wire or wireless link between transmitter and receiver. The image of the studio scene or of a cinema film is not transmitted as a whole, but is explored point by point, and signals corresponding to the illumination of each point are transmitted in a regular sequence. At the receiver the inverse process takes place in the reconstitution of the picture.

The general practice is to use a cathode-ray tube at the receiver. This consists briefly of an evacuated glass bulb with a flattened end coated with fluorescent material; this is the screen and it fluoresces brilliantly under the impact of

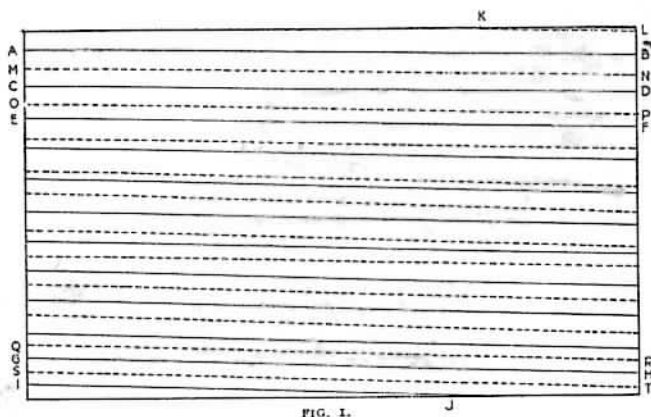


FIG. 1.

high-velocity electrons. An electron gun is included in the tube and produces a narrow beam of electrons which can be focused on the screen by the application of an electrostatic or electromagnetic field. The fluorescent spot on the screen can be made of the order of 0.5 to 1.0 mm. in diameter.

The beam of electrons can be deflected as required by suitable electrostatic or electromagnetic fields, so that the fluorescent spot can be moved almost instantaneously to any position on the screen. The intensity of the electron beam, and hence the brilliancy of the spot, can be controlled at will and almost instantaneously over a wide range.



## Television

The spot is arranged to move in a series of parallel lines from left to right across the screen. Referring to fig. 1, the spot starts at the top left-hand corner at A and moves steadily across the screen and slightly downwards to B. It then flies back very rapidly to a point C below A and starts to trace out a new line CD below AB. On reaching D it flies back to E and traces out EF, and so on.

At the bottom of the picture, having traced GH, it flies back to I and starts to trace out another line as before. In this case, however, it reaches the bottom of the picture at J before it reaches the right-hand side. The spot now flies up to K and traces out the remainder of the line KL above AB. On reaching L the spot flies back to M and then traces out MN between AB and CD. From N it goes to O and traces out OP. It continues in this way, tracing out a second series of lines in the spaces between the first series. At the bottom the lines are QR, ST, and from T the spot flies back to A and the whole process starts again.

This is the usual interlaced scanning and the complete sequence of events from A back to A forms one picture, and the half-series from A to J, or from K to A, forms one frame. In the B.B.C. transmissions there are 25 pictures a second, or 50 frames, and 405 lines to each picture.

Cathode-ray methods are used in the Emitron transmitting camera in which a beam of electrons performs precisely the same evolutions as that in the receiving tube. Synchronising pulses are inserted in the transmitted signal at the end of every line and every frame in order that the beam in the receiving tube may be kept exactly in step with that in the transmitter; at any instant, the beams must be in exactly the same positions relative to the borders of the screens.

The transmitted picture signal is at any instant proportional to the mean illumination of that small part of the image upon which the electron beam of the Emitron falls. The brilliance of the fluorescent spot on the screen of the receiving tube is similarly roughly proportional to the picture signal. Consequently, the brilliance of the spot is continually varying as it moves over the screen and it is these variations of brilliancy which build up the picture.

Interlaced scanning is adopted in order to reduce flicker. If the same 25 pictures a second were retained and sequential scanning were used—that is, if all lines were traced in order

## Television

from top to bottom and the second set were traced out on top of the first—there would be serious flicker. By dividing the lines into two interlaced sets the flicker frequency is doubled and becomes 50 c/s. The result is no observable flicker. On close inspection of the picture, a small amount of interline flicker can be detected, but this is not noticeable at the normal viewing distance.

It must not be forgotten that at any instant there is only a single spot of light of perhaps 0.5 mm. diameter on the screen. The illusion of a picture is produced by the retentivity of the eye, helped somewhat by a small amount of persistence in the screen.

In the photography of television images this must be borne in mind if good results are to be secured. As there are 25 pictures a second the ideal exposure is  $1/25$ th of a second. With a longer exposure movement in the picture will be troublesome; in fact, longer exposures can be used only on scenes with little or no movement in them.

A shorter exposure than  $1/25$ th of a second must not be used, because it will not give a complete picture. Exposures between  $1/25$ th and  $1/50$ th of a second will give a negative on which there is one frame and a fraction only of the second interlaced frame. Exposures less than  $1/50$ th of a second will not give even one frame; part of the picture will be cut off and in what remains there will be only one-half the correct number of scanning lines.

It will be found, however, that there is no temptation to use a shorter exposure than  $1/25$ th of a second, because the brilliancy of the television image is such that it is often difficult to obtain a good negative without a much longer exposure than this. With plates of speed 31° Sch. and an  $f/8$  lens an exposure of about 3 secs. is necessary for the older type of cathode-ray tube!

With modern tubes the brilliancy is greater and quite good results are obtainable with a  $1/25$ th of a second exposure provided that a  $f/3.5$  lens is used. The correct exposure from the point of view of negative density is nearer  $1/12$ th of a second, but although somewhat under-exposed, better results are secured with about  $1/25$ th of a second, because movement in the picture can be ignored. It is no longer necessary to wait until everyone in the picture is motionless.

The camera should be as far from the tube as possible, while retaining a reasonable size of image on the plate. If it is too

near, the focus will deteriorate round the edges of the picture, because the end of the cathode-ray tube is convex. The curvature of the tube is made as small as possible consistent with mechanical strength, but is often appreciable.

Care should also be taken in the adjustment of the television receiver. The temptation is to increase the brilliancy too much in order to keep the exposure at a minimum. With excessive brilliancy the size of the scanning spot increases in white parts with the equivalent of a loss of focus in the television picture. Better results will be obtained at less brilliancy, but a longer exposure, or better, with a larger aperture lens.

**Temperature.** Since heat will always pass from a hot body to a cooler one, temperature may best be regarded as the potential, or level, of heat energy. It is measured in degrees, the measurement being conducted by observation of the expansion of a gas or liquid as temperature rises. The fundamental scale is based on the total absence of heat-energy as zero level (see ABSOLUTE TEMPERATURE), but practical thermometers take as zero either the freezing point of water (Centigrade, Réaumur) or the temperature of an arbitrary mixture of ice and salt (Fahrenheit). (See THERMOMETRY.)

As all chemical actions take place faster at higher temperatures than at low, a knowledge or control of the temperature in use is essential in all photographic operations in which time is taken into consideration. (See DEVELOPMENT and TEMPERATURE COEFFICIENT.)

**Temperature Coefficient.** A figure indicating the rate at which some quantity alters with varying temperature. Photographically, generally the ratio between the times taken by some chemical process at two temperatures differing by 10 Centigrade degrees. If, for example, a plate develops to a particular contrast in 5 minutes at 25° C., but takes 9 minutes to reach the same contrast in the same developer at 15° C., then the temperature coefficient of the process is 9/5 or 1.8. (See also THERMOMETRY and DEVELOPEMENT.)

**Temporary Support.** See CARBON PROCESS.

**Test Papers.** Small slips of absorbent paper soaked in a solution of litmus or other dye, and used for testing any liquid for its alkalinity or acidity. (See LITMUS.)

**Testing, Chemical.** See ANALYSIS; also IMPURITIES.

**Testing Paper.** See PAPER.

**Textiles, Printing on.** See SILK, CANVAS, DIAZOTYPE, and DYEING; also ENLARGING and CARBON PROCESS.

**Thermometer.** Instrument for determining temperature. A bulb containing mercury or coloured alcohol is connected with a capillary tube lying on a graduated scale. The movement of the surface of the liquid along the scale, resulting from expansion or contraction of the contents of the bulb, indicates the temperature of the bulb, and hence of the environment in which the bulb is placed. (See TEMPERATURE and THERMOMETRY.)

**Thermometry.** Three scales of thermometry are in general use in different parts of the world. The Fahrenheit scale, usual in England, takes the freezing point of water as  $32^{\circ}$ , and its boiling point as  $212^{\circ}$ . In the Centigrade (or Celsius) scale usual on the Continent, these points are represented by  $0^{\circ}$  and  $100^{\circ}$  respectively, and in the Réaumur scale by  $0^{\circ}$  and  $80^{\circ}$ .

The following rules for conversion therefore apply.

To convert :—

Réaumur into Centigrade. Multiply by 5 and divide by 4.

Réaumur into Fahrenheit. Multiply by 9, divide by 4,  
and add 32.

Centigrade into Réaumur. Multiply by 4 and divide by 5.

Centigrade into Fahrenheit. Multiply by 9, divide by 5,  
and add 32.

Fahrenheit into Réaumur. Subtract 32, multiply by 4,  
and divide by 9.

Fahrenheit into Centigrade. Subtract 32, multiply by 5,  
and divide by 9.

(See ABSOLUTE TEMPERATURE.)

# Thermometry

TABLE FOR CONVERSION OF FAHRENHEIT, CENTIGRADE, AND RÉAUMUR.

F.	C.	R.	F.	C.	R.	F.	C.	R.
+212	+100	+80	170	76·67	61·33	128	53·33	42·67
211	99·44	79·56	169	76·11	60·89	127	52·78	42·22
210	98·89	79·11	168	75·55	60·44	126	52·22	41·78
209	98·33	78·67	167	75	60	125	51·67	41·33
208	97·78	78·22	166	74·44	59·56	124	51·11	40·89
207	97·22	77·78	165	73·89	59·11	123	50·55	40·44
206	96·67	77·33	164	73·33	58·67	122	50	40
205	96·11	76·89	163	72·78	58·22	121	49·44	39·56
204	95·55	76·44	162	72·22	57·78	120	48·89	39·11
203	95	76	161	71·67	57·33	119	48·33	38·67
202	94·44	75·56	160	71·11	56·89	118	47·78	38·22
201	93·89	75·11	159	70·55	56·44	117	47·22	37·78
200	93·33	74·67	158	70	56	116	46·67	37·33
199	92·78	74·22	157	69·44	55·56	115	46·11	36·89
198	92·22	73·78	156	68·89	55·11	114	45·55	36·44
197	91·67	73·33	155	68·33	54·67	113	45	36
196	91·11	72·89	154	67·78	54·22	112	44·44	35·56
195	90·55	72·44	153	67·22	53·78	111	43·89	35·11
194	90	72	152	66·67	53·33	110	43·33	34·67
193	89·44	71·56	151	66·11	52·89	109	42·78	34·22
192	88·89	71·11	150	65·55	52·44	108	42·22	33·78
191	88·33	70·67	149	65	52	107	41·67	33·33
190	87·78	70·22	148	64·44	51·56	106	41·11	32·89
189	87·22	69·78	147	63·89	51·11	105	40·55	32·44
188	86·67	69·33	146	63·33	50·67	104	40	32
187	86·11	68·89	145	62·78	50·22	103	39·44	31·56
186	85·55	68·44	144	62·22	49·78	102	38·89	31·11
185	85	68	143	61·67	49·33	101	38·33	30·67
184	84·44	67·56	142	61·11	48·89	100	37·78	30·22
183	83·89	67·11	141	60·55	48·44	99	37·22	29·78
182	83·33	66·67	140	60	48	98	36·67	29·33
181	82·78	66·22	139	59·44	47·56	97	36·11	28·89
180	82·22	65·78	138	58·89	47·11	96	35·55	28·44
179	81·67	65·33	137	58·33	46·67	95	35	28
178	81·11	64·89	136	57·78	46·22	94	34·44	27·56
177	80·55	64·44	135	57·22	45·78	93	33·89	27·11
176	80	64	134	56·67	45·33	92	33·33	26·67
175	79·44	63·56	133	56·11	44·89	91	32·78	26·22
174	78·89	63·11	132	55·55	44·44	90	32·22	25·78
173	78·33	62·67	131	55	44	89	31·67	25·33
172	77·78	62·22	130	54·44	43·56	88	31·11	24·89
171	77·22	61·78	129	53·89	43·11	87	30·55	24·44

# Thermometry

TABLE FOR CONVERSION OF FAHRENHEIT, CENTIGRADE, AND RÉAUMUR (*Continued*).

F.	C.	R.	F.	C.	R.	F.	C.	R.
86	30	24	43	6.11	4.89	1	-17.22	-13.78
85	29.44	23.56	42	5.55	4.44	0	-17.78	-14.22
84	28.89	23.11	41	5	4	-1	-18.33	-14.67
83	28.33	22.67	40	4.44	3.56	-2	-18.89	-15.11
82	27.78	22.22	39	3.89	3.11	-3	-19.44	-15.56
81	27.22	21.78	38	3.33	2.67	-4	-20	-16
80	26.67	21.33	37	2.78	2.22	-5	-20.55	-16.44
79	26.11	20.89	36	2.22	1.78	-6	-21.11	-16.89
78	25.55	20.44	35	1.67	1.33	-7	-21.67	-17.33
77	25	20	34	1.11	0.89	-8	-22.22	-17.78
76	24.44	19.56	33	0.55	0.40	-9	-22.78	-18.22
75	23.89	19.11	32	0	0	-10	-23.33	-18.67
74	23.33	18.67	31	-0.55	-0.40	-11	-23.39	-19.11
73	22.78	18.22	30	-1.11	-0.89	-12	-24.44	-19.56
72	22.22	17.78	29	-1.67	-1.33	-13	-25	-20
71	21.67	17.33	28	-2.22	-1.78	-14	-25.55	-20.44
70	21.11	16.89	27	-2.78	-2.22	-15	-26.11	-20.89
69	20.55	16.44	26	-3.33	-2.67	-16	-26.67	-21.33
68	20	16	25	-3.89	-3.11	-17	-27.22	-21.78
67	19.44	15.56	24	-4.44	-3.56	-18	-27.78	-22.22
66	18.89	15.11	23	-5	-4	-19	-28.33	-22.67
65	18.33	14.67	22	-5.55	-4.44	-20	-28.89	-23.11
64	17.78	14.22	21	-6.11	-4.89	-21	-29.44	-23.56
63	17.22	13.78	20	-6.67	-5.33	-22	-30	-24
62	16.67	13.33	19	-7.22	-5.78	-23	-30.55	-24.44
61	16.11	12.89	18	-7.78	-6.22	-24	-31.11	-24.89
60	15.55	12.44	17	-8.33	-6.67	-25	-31.67	-25.33
59	15	12	16	-8.89	-7.11	-26	-32.22	-25.78
58	14.44	11.56	15	-9.44	-7.56	-27	-32.78	-26.22
57	13.89	11.11	14	-10	-8	-28	-33.33	-26.67
56	13.33	10.67	13	-10.55	-8.44	-29	-33.89	-27.11
55	12.78	10.22	12	-11.11	-8.89	-30	-34.44	-27.56
54	12.22	9.78	11	-11.67	-9.33	-31	-35	-28
53	11.67	9.33	10	-12.22	-9.78	-32	-35.55	-28.44
52	11.11	8.89	9	-12.78	-10.22	-33	-36.11	-28.89
51	10.55	8.44	8	-13.33	-10.67	-34	-36.67	-29.33
50	10	8	7	-13.89	-11.11	-35	-37.22	-29.78
49	9.44	7.56	6	-14.44	-11.56	-36	-37.78	-30.22
48	8.89	7.11	5	-15	-12	-37	-38.33	-30.67
47	8.33	6.67	4	-15.55	-12.44	-38	-38.89	-31.11
46	7.78	6.22	3	-16.11	-12.89	-39	-39.44	-31.56
45	7.22	5.78	2	-16.67	-13.33	-40	-40	-32
44	6.67	5.33						

**Thiocarbamide** (Fr. and Ital., *Thiocarbamid*; Ger., *Thioharnstoff*, *Thiocarbamid*). Synonym: Thiourea.  $\text{SC}(\text{NH}_2)_2 = 76$ . An organic compound used in clearing solutions and sometimes as a reducer for prints. Also used in a very beautiful, but rather difficult, process of lantern-slide making (*q.v.*), and, in alkaline solution, as an odourless "darkener" in sulphide toning. (See TONING.)

**Thiocyanates.** A class of salts (as KCNS) formed from cyanates (as KCNO), by replacing the oxygen with sulphur. These salts were at one time known as "sulphocyanides." Alkaline thiocyanates find a place in gold-toning baths for printing-out papers of various kinds, and being solvents of silver bromide, are used in some modern fine-grain developers. (See TONING and FINE-GRAIN DEVELOPMENT.)

**Three-Colour Processes.** See COLOUR PHOTOGRAPHY.

**Time Development.** See DEVELOPMENT.

**Time Exposure.** See SHUTTER.

**Timer.** Term applied to dark-room clocks, especially those which can be made to give a signal, like an alarm clock, at the expiry of a pre-determined time. There are also timers, for use in making enlargements, that can be set to give an exposure of pre-determined length; at the end of the desired time of exposure these timers automatically switch off the enlarger lamp.

**Time Scale.** See INTENSITY SCALE.

**Time Thermometer (Watkins).** See DEVELOPMENT.

**Time Valve.** See SHUTTER.

**Tintype.** See FERROTYPE.

**Titles on Prints.** Numerous methods have been suggested for use, such as writing backwards on the negative, employing type, carbon tissue, etc. A useful method is to write the title first of all on the paper, before printing, with some aqueous non-actinic or opaque colour, such as gamboge or Indian ink, the same being washed off before development or toning; or the following may be used on the finished print:—

Potassium iodide	.	.	.	.	.	10 parts.
Water	.	.	.	.	.	30 "
Iodine	.	.	.	.	.	1 part.
Gum	.	.	.	.	.	1 "

## Toning

Write with this on a dark portion of the print, when the letters will soon become visible by the conversion of the image into iodide of silver, which can be dissolved by returning the print for a few minutes to the usual fixing bath. Or, using a glass pen, write on glazed paper with a concentrated solution of potassium ferricyanide thickened with glycerine. A dye may be added to make it easier to see the writing as it is done. The paper is transferred to the moistened negative and pressed in place. When the image below the inscription is bleached by the ferricyanide, peel off the paper and transfer the negative to an ordinary hypo bath. Then wash and dry.

**Toning.** Term applied to the process of changing the colour of a photographic image. With development papers, toning is an optional process to provide a colour different from the usual black; with printing-out papers, toning is a necessary part of the production of a print.

### TONING BROMIDE PRINTS.

The toning processes below have in nearly every case been worked out for use on bromide prints, but most are equally effective with prints on chlorobromide or chloride (gaslight) paper and with lantern slides. The colours obtained, however, are often slightly different.

The following table will serve as an index to the colours obtainable on bromide papers by different toners. The order is approximately that in which the formulæ appear in the succeeding pages:—

COLOUR.	PROCESS.
Brown and sepia . . . . .	Sulphide.
Brown-black to red-chalk . . . . .	Mercury and sulphide.
Cold sepia . . . . .	Pre-sulphiding ; selenium-sulphide mixture.
Warm-black to sepia . . . . .	Hypo-alum, nitro - sulphide, liver of sulphur.
Purple-sepia . . . . .	Selenium direct toner.
Bluish-purple to red-brown . . . . .	Selenium followed by sulphide.
Warm-black to full red . . . . .	Copper ; uranium.
Red-sepia . . . . .	Copper and sulphide.
Green . . . . .	Vanadium.
Blue . . . . .	Iron.
Red chalk . . . . .	Sulphide and gold.



## Toning : Sulphide Processes

**Sulphide Toning** (Brown and Sepia).—In this process the silver image is converted into silver sulphide. The final colour depends chiefly on the fineness of grain of the original print, and hence on details of exposure and development. An over-exposed and under-developed print will never tone to a good colour.

Bleach the fully-washed print in :—

Potassium ferricyanide . . .	1 oz.	(50 gms.)
Potassium bromide . . .	175 gr.	(20 gms.)
Sodium carbonate (anhydr.) . .	130 „	(15 gms.)
Water to . . . . .	20 ozs.	(1,000 c.c.)

This solution may be kept and used repeatedly as long as it continues to bleach. Increase of bromide above the amount shown tends to produce yellowish tones.

Rinse in clean water for about 3 minutes, which will remove the yellow stain, leaving a faint buff image on a white ground. Darken in a 1 per cent. solution of sodium sulphide. This solution will not keep, and must be thrown away after use. It is best to make a concentrated stock solution of sodium sulphide (about 20 per cent.), which will keep well, and dilute this as required for use.

Any trace of hypo remaining in the print will combine with the ferricyanide in the bleacher to give Farmer's reducer, and may reduce the lights. If the print has had perfunctory washing, replace the above bleacher by the following :—

- |                                 |                   |              |
|---------------------------------|-------------------|--------------|
| A. Potassium permanganate . . . | 50 grs.           | (5 gms.)     |
| Water to . . . . .              | 20 ozs.           | (1,000 c.c.) |
| B. Hydrochloric acid . . . . .  | $\frac{1}{2}$ oz. | (25 c.c.)    |
| Water to . . . . .              | 20 ozs.           | (1,000 c.c.) |

For use mix 1 part of A and 8 parts of B. More A may be added if bleaching is too slow. After washing till the wash-water is no longer pink, remove any brown stain in one or two successive baths of dilute potassium metabisulphite, wash in two or three changes of water, and darken in 1 per cent. sulphide as before. The permanganate bleacher will bleach an image that has already been sulphide toned, enabling it to be redeveloped to its original black colour if desired.

**Mercury and Sulphide Toning.** By varying the composition of both bleacher and darkener a wide range of tones may be had. The following process is due to H. W. Bennett. Make up the following four solutions, all of which keep well :—

### Toning : Sulphide Processes

- A. Potassium ferricyanide . . . 80 grs. (9 gms.)  
 Potassium bromide . . . 120 „ (13.5 gms.)  
 Water to . . . . . 20 ozs. (1,000 c.c.)
- B. Mercuric chloride . . . 75 grs. (8.5 gms.)  
 Water to . . . . . 20 ozs. (1,000 c.c.)
- C. Sodium sulphide, 20 per cent. solution.
- D. Schlippe's salt, 20 per cent. solution.

The composition of bleacher and darkener required for different colours is given in the following table ; the bleacher is given as parts of A and B to be mixed, while the darkener is given as number of drops of C and D to each ounce (30 c.c.) of water.

<i>Colour.</i>	<i>Bleacher.</i>	<i>Darkener.</i>
Black . . . . .	A1 B1	C20
Brown-black . . . . .	A2 B1	C20
Deepest brown . . . . .	A3 B1	C20
Deep brown . . . . .	A6 B1	C20
Deep warm brown . . . . .	A alone	C20
Warm brown . . . . .	A alone	C7 D14
Very warm brown . . . . .	A alone	C4 D16
Red-brown . . . . .	A alone	C2 D18
Red chalk . . . . .	A alone	D20

The bleachers may be kept in use as long as they work, the darkener must be used once only. After using any bleacher containing B, give prints two successive baths in 1 per cent. hydrochloric acid, followed by 10 minutes washing, before darkening. Any bleacher containing B will intensify the print to an extent depending on the amount of B it contains.

**Variation in Colour** may also be obtained by other means. For a rich sepia, soak the print in 1 per cent. sulphide for a few minutes ; then wash, bleach, and re-sulphide. Another method is to bleach only partially ; some of the original black image is then left, and any tone from a warm black to a full sepia can be had by varying the extent of bleaching. Alternatively bleaching may be complete, and the print may then be partially redeveloped in a dilute amidol developer, the darkening being completed by sulphide.

## Toning : Sulphide Processes

Further variation may be had by adding selenium to the darkener ; a suitable stock solution is :—

Sodium sulphide	.	.	.	4	ozs. (100 gms.)
Selenium	.	.	.	45	grs. (2.5 gms.)
Water to	.	.	.	10	ozs. (250 c.c.)

For use, dilute with 30 parts of water. The diluted solution will not keep more than an hour or so. This gives colder tones than a plain sulphide darkener, and works well with any standard bleacher.

All these methods are particularly valuable with gaslight and chloro-bromide papers which, owing to their fine grain, always tend to give yellowish tones.

If a print is found, after toning, to be of too yellow a colour, it may be further toned in the direct selenium toner (below), in which it will take on a rich sepia colour.

**Failures in Sulphide Toning.**—A dilute solution of sulphide, if exposed to the air, is slowly converted into thiosulphate (hypo). Instead of darkening the bleached image, such a solution will dissolve it away. It is on this account that freshly-diluted sulphide solution is insisted upon in the above notes. A concentrated stock solution, properly corked, will keep in perfect condition for a year or more.

Blue spots, occurring only with ferricyanide bleachers, are due to specks of iron or iron rust, usually derived from the water. A filter of some simple sort over the tap will keep back any such specks of iron, and so prevent the spots.

Yellowing of the whites of the prints is very commonly seen, and is in all cases due to imperfect fixation. Prints to be toned should invariably be fixed by the "two-bath" method. (See **FIXING**.)

**The smell of sulphide** is penetrating, unpleasant, and will cause any sensitive material exposed to it to deteriorate very rapidly indeed. No unexposed paper, films, or plates should ever be left where the smell can reach them. When toning is over, the sink and the dishes used may be rinsed out with very dilute permanganate solution, which destroys any remaining sulphide and so prevents the smell from persisting.

**Odourless Sulphide Toning.**—Tones similar to those given by sulphide, and of equal permanence, can be obtained by using the following darkener, which is free from smell.

## Toning : Sulphide Processes

Thiocarbamide . . . .	44 grs. (5 gms.)
Potassium bromide . . .	350 „ (40 gms.)
Caustic soda . . . . .	26 „ (3 gms.)
Water to . . . . .	20 ozs. (1,000 c.c.)

If carefully bottled, this darkener can be used repeatedly. Colder tones can be had by increasing the caustic soda. With five times the amount given, a violet tone is obtained. A warmer tone is obtained if the potassium bromide is omitted.

Selenium may be added to this darkener in the same way as to sulphide. A suitable formula is :—

Caustic soda . . . . .	440 grs. (50 gms.)
Selenium . . . . .	88 „ (10 gms.)
Thiocarbamide . . . . .	265 „ (30 gms.)
Water to . . . . .	20 ozs. (1,000 c.c.)

This is a stock solution and keeps well. For use, dilute one part with nine parts of water. The tone may again be varied by adding potassium bromide. Wipe the print free from any powdery deposit before drying.

**Direct Toning by Hypo Alum.**—A method of sulphide toning in one operation. Prepare :—

Hot water . . . . .	80 ozs. (2,000 c.c.)
Hypo . . . . .	16 „ (400 gms.)
Alum . . . . .	3½ „ (90 gms.)

Boil this mixture for several minutes. Dissolve about 6 grs. (0.25 gm.) of silver nitrate in a little water, and add ammonia till the precipitate first formed redissolves. Add this solution to the bath.

Prints are toned by immersing them in the bath, which should not be filtered, at a temperature of 100° to 120° F. (40° to 50° C.). Full toning will take about 20 to 30 minutes, according to temperature. For some papers, preliminary hardening (by soaking for 10 minutes in a saturated solution of alum) will be needed to prevent softening of the gelatine. After toning, the print should be re-fixed to remove any silver salts taken up from the bath, and then thoroughly washed. Wipe away any surface deposit with cotton-wool before drying.

The tone yielded is a purplish-sepia, slightly colder than that of normal two-bath sulphide toning. Shorter toning gives cooler tones, and anything from warm-black to the full sepia can be obtained.

The bath may be kept and used over and over again, being replenished as necessary by more of the boiled mixture of

## Toning : Sulphide and Selenium

hypo and alum. The silver need only be added when the bath is first made.

**Nitro-Sulphide Direct Toner.** — Prepare the following solutions :—

- A. Barium sulphide . . . .  $\frac{1}{4}$  oz. (12.5 gms.)  
Warm water to . . . . 20 ozs. (1,000 c.c.)

Shake up for some time, and decant the clear solution for use. Keep tightly corked.

- B. Sodium meta-nitrobenzene sulphonate, 10 per cent. solution.

For use take A 16 parts, B 1 part. If toning is too rapid, dilute this mixture with water. The final tone is not unlike that given by hypo-alum, and the process may be interrupted at any desired stage. Prints need not be completely freed from hypo before toning.

**Liver of Sulphur Direct Toner.**—The tones given by the following are similar to those given by the hypo-alum process.

- Liver of sulphur . . . . 15 grs. (1.7 gms.)  
Water . . . . 20 ozs. (1,000 c.c.)

The bath is used at about 80° F., and tones in about 30 minutes.

**Direct Toning with Selenium.** This process gives sepia tones on gaslight papers, and brown with a purplish tinge on chloro-bromide papers. It is ineffective with bromide prints. Prepare :—

- Sodium sulphite (anhydr.) . . 4 ozs. (200 gms.)  
Selenium . . . . 260 grs. (30 gms.)  
Water to . . . . 20 ozs. (1,000 c.c.)

Dissolve the selenium in the hot sulphite solution. Keep in full bottles tightly stoppered with waxed corks. For use, add 1 part to 20 parts of 30 per cent. hypo solution. Toning takes some 20 minutes at 65° F.

Both stock and working solutions keep well, and the latter may be used until toning becomes inconveniently slow.

More rapid toning is obtained in a solution made by dissolving 2 ozs. (100 gms.) of sodium sulphide in a minimum of water, dissolving in this 90 grains (10 gms.) of selenium, and diluting to 20 ozs. (1,000 c.c.) Any reddish stain can be removed, after toning, in a 10 per cent. solution of bisulphite or metabisulphite.

## Toning with Metals

Selenium toning can be followed by ordinary sulphide toning (ferricyanide and bromide bleacher, sulphide darkener); the tones so obtained vary from bluish-purple to red-brown according to the time of immersion in the selenium bath.

**Copper Toning.**—A one-solution process giving very reasonably permanent tones from warm black through purple, plum-brown, and brown to red. The following stock solutions are required :—

- |    |                             |   |   |                      |
|----|-----------------------------|---|---|----------------------|
| A. | Copper sulphate             | . | . | 220 grs. (25 gms.)   |
|    | Potassium citrate (neutral) | . | . | 960 „ (110 gms.)     |
|    | Water to                    | . | . | 20 ozs. (1,000 c.c.) |
| B. | Potassium ferricyanide      | . | . | 175 grs. (20 gms.)   |
|    | Potassium citrate (neutral) | . | . | 960 „ (110 gms.)     |
|    | Water to                    | . | . | 20 ozs. (1,000 c.c.) |

For use, mix equal parts of A and B. The stock solutions keep fairly well, but the mixed toner does not, and should be mixed only as needed. If pink stains appear in the high lights, it is an indication that the print was not completely fixed, that it was not properly washed, or that the quantity of potassium citrate is not sufficient for the particular paper in use. Immersion in 5 per cent. ammonia will usually remove any pink stain.

If a fully-toned print is a little weak, it can be strengthened by treatment, after a brief rinse, in a 5 per cent. solution of copper sulphate containing 2 to 2½ per cent. of potassium bromide, to which a little acetic acid must be added, after which the print should again be rinsed. For the most permanent results, a fully-toned print should be fixed in 5 per cent. hypo (neutral or acid) and washed thoroughly. A print toned to any colour short of a full red must not be fixed, or interaction between the red part of the image and the remaining black will result in the almost complete disappearance of both. Alternatively, the toned print may be treated with an acid amidol developer, which will both darken it and reduce the vividness of the colour by converting the residual silver salts into a black image.

**Rapid Toning** (about 3 minutes for red chalk) can be obtained in :—

- |                        |   |   |                       |
|------------------------|---|---|-----------------------|
| Ammonium carbonate     | . | . | 1,000 grs. (110 gms.) |
| Copper sulphate        | . | . | 100 „ (11 gms.)       |
| Potassium ferricyanide | . | . | 200 „ (22 gms.)       |
| Water to               | . | . | 20 ozs. (1,000 c.c.)  |

Dissolve in order, without the aid of heat.

## Toning with Metals

**Combined Copper and Sulphide Toning.**—If a print fully toned by the copper process is treated with a solution containing 1 per cent. of sodium sulphide and 2 per cent. of acetic acid, a very fine permanent red-sepia tone is produced. The image is of course very considerably intensified. If copper toning is only carried far enough to give a warm black or purple-brown, the intensification on sulphiding is slight, and the resulting colour is both pleasant and permanent.

**Uranium Toning.**—A direct toner for shades from warm black through a pleasing range of browns to Bartolozzi red. The reputation for giving impermanent prints appears to have arisen because the final image is soluble in any alkaline solution, including ordinary tap-water. The instructions therefore require that washing after toning must be done in acidified water; the acid used is one that evaporates off with the water as the print dries. Toning intensifies the image, but the intensification is trifling unless toning is carried nearly to the full red.

The toner is made up as required by mixing, in the order given, 10 per cent. stock solutions of the substances named:—

Water	.	.	.	15	ozs.	(750 c.c.)
Uranyl nitrate	.	.	.	1	oz.	(50 c.c.)
Rochelle salt	.	.	.	1½	oz.	(70 c.c.)
Tartaric acid	.	.	.	2	ozs.	(100 c.c.)
Potass. ferricyanide	.	.	.	3	drs.	(20 c.c.)

Toning begins slowly, becoming more rapid as it progresses. For full red, 10 to 15 minutes is usually required. 10 oz. of the bath will tone about 360 sq. ins. of prints (800 sq. cm. per 100 c.c.)

When sufficiently toned, wash in several changes of water containing about 1½ dr. per pint (10 c.c. per litre) of 10 per cent. hydrochloric or acetic acid. If the whites remain tinted, clear by immersion in:—

Sodium sulphate crystals	.	.	.	½	oz.	(25 gms.)
Potass. citrate, 10 per cent. sol.	.	.	.	1	„	(50 c.c.)
Water to	.	.	.	20	ozs.	(1,000 c.c.)

Rinse again in acidified water, after which the print may be dried.

For greater permanence and slightly brighter tones, the print, whether partially or completely toned, should be fixed in:—

Hypo	.	.	.	1	oz.	(50 gms.)
Sodium acetate	.	.	.	90	gr.	(10 gms.)
Acetic acid, 10 per cent.	.	.	.	90	mins.	(10 c.c.)
Water to	.	.	.	20	oz.	(1,000 c.c.)

## Toning with Metals

After this, the print must be washed. The first wash-waters should contain 1 per cent. of boric acid, which does not decompose hypo. The last must be acidified with hydrochloric or acetic acid in the proportions already given.

If it is desired to obtain the very warm tones by a method that does not involve intensification of the print, the following process may be used. Bleach in a 3 per cent. solution of potassium ferricyanide, rendered slightly alkaline by the addition of ammonia. Wash, treat in the clearing bath above if necessary to remove yellow stain, and immerse in :—

Uranyl nitrate	.	.	.	$\frac{1}{2}$ oz.	(25 gms.)
Potass. bromide	.	.	.	45 gr.	(5 gms.)
Acetic acid (glacial)	.	.	.	90 mins.	(10 c.c.)
Water to	.	.	.	20 oz.	(1,000 c.c.)

In this solution the print will darken to a full " uranium red " tone, but will now be a little lighter than before toning. It may be darkened, if desired, by partial redevelopment in acid amidol, or by the application of a very dilute (0.1 per cent.) solution of sodium sulphide acidified with acetic acid, after which it may be fixed and washed as already described.

The above darkening solution may be kept after use, and re-used as long as it continues to darken the prints. When exhausted, it may be given an extension of life by adding a further 35 gr. (4 gms.) of potassium bromide ; when again exhausted, it must be discarded. The quantities of potassium bromide given must on no account be exceeded.

**Mixed Copper and Uranium Toning.**—An exceptionally pleasing range of intermediate tones, warmer than those obtained from uranium and free from the purplish or pinkish tinge characteristic of copper, may be obtained by combining the two processes. This is most simply done by first toning in the copper bath given above (containing citrate), washing in tap-water, and then immersing the print in the darkener used in the non-intensifying two-stage uranium toning process above. In this uranium toning takes place, but the extent of toning is limited, and depends entirely upon the extent of the copper toning already done. The further toning is taken in the copper bath, the further it will go in the uranium darkener, so that the proportion of the two colours always remains constant. Further, there is no appreciable intensification or reduction, at any stage in the series of colours, when using this method of mixed toning.



## Toning with Metals

If it is preferred to have the relative proportions of the two colours under the operator's control, the normal uranium toner (containing ferricyanide) may be substituted for the darkening bath mentioned above. In this, toning can be carried to a full red if desired, irrespective of the extent to which toning was carried in the copper toner. Copper toning, however, must always be done first.

After either process, the toned print may be cleared if necessary in the sodium sulphate bath, and all washing must be done in acidified water as with a uranium-toned print. Fixing is only permissible if toning in the copper bath has been taken as far as it will go.

**Vanadium Toning.**—This process gives green tones of good permanence. For olive-green tones the following may be used :—

Ferric chloride	.	.	.	10 grs.	(1 gm.)
Ferric oxalate	.	.	.	10 "	(1 gm.)
Hydrochloric acid	.	.	.	50 mins.	(5 c.c.)
Oxalic acid (sat-sol.)	.	.	.	2½ ozs.	(120 c.c.)
Potassium ferricyanide	.	.	.	20 grs.	(2 gms.)
Vanadium chloride solution	.	.	.	100 mins.	(10 c.c.)
Water to	.	.	.	20 ozs.	(880 c.c.)

The vanadium chloride solution is made by adding 1 oz. (20 c.c.) of hydrochloric acid to ½ oz. (10 gms.) of the salt, which will leave a little of the salt undissolved. Immerse the print in the above, and rock until toned blue. The print is then washed in running water until the tone has changed to green and the whites are clear, and is then dried.

For an emerald-green, bleach in :—

Potassium ferricyanide	.	.	.	200 grs.	(22 gms.)
Ammonium carbonate	.	.	.	4 ozs.	(200 gms.)
Water to	.	.	.	20 "	(1,000 c.c.)

Wash free from stain and treat with :—

Ferric chloride	.	.	.	40 grs.	(4.5 gms.)
Vanadium chloride	.	.	.	40 "	(4.5 gms.)
Ammonium chloride	.	.	.	80 grs.	(9 gms.)
Hydrochloric acid	.	.	.	100 mins.	(11.5 c.c.)
Water to	.	.	.	20 ozs.	(1,000 c.c.)

Wash for 10 minutes and dry.

**Iron Toning.**—This bath gives blue tones, and intensifies the image to a considerable extent, especially if the print is not

## Toning with Dyes

fixed. The following toning bath (Kodak T-11) may be used. The quantities in the formula refer to the required amounts of 10 per cent. solutions of the chemicals named, except where otherwise stated :—

Water.	.	.	.	21	ozs.	(850 c.c.)
Ammonium persulphate	.	.	.	1	dr.	(5 c.c.)
Iron ammonium alum	.	.	.	3	drs.	(15 c.c.)
Oxalic acid (5 per cent.)	.	.	.	1½	ozs.	(60 c.c.)
Potass. ferricyanide	.	.	.	2	drs.	(10 c.c.)
Ammonium alum	.	.	.	1½	ozs.	(50 c.c.)
Hydrochloric acid	.	.	.	2	drs.	(10 c.c.)

The bath should be of clear yellow colour.

Toning takes 2 to 10 minutes according to the colour desired ; each 10 oz. will tone some 350 sq. ins. of print (700 sq. cms. per 100 c.c.) If toning becomes slow, a further drachm (5 c.c.) of 10 per cent. hydrochloric acid may be added.

The image, of ferric ferrocyanide, is soluble in alkalies, and the print must be washed, cleared, and fixed if desired, as described above in connection with uranium toning.

**Gold Toning.**—A strong gold and thiocyanate toning bath, as for P.O.P., will improve the colour of a greenish or rusty-black bromide print. Applied after sulphide toning by any process, it gives a very fine red chalk tone, the tone being especially fine if the colour after sulphide toning was yellowish as a result of over-exposing and under-developing the original print.

**Dye-Toning.** This process is chiefly of value for transparencies, but with care it can be applied also to prints on paper. The principle involved is that of so treating the image as to yield a colourless material which will act as a " mordant " to which a dye will adhere firmly. The dye chosen must not, of course, stain plain gelatine.

A copper or uranium toner may be used for mordanting a transparency or print (fixing after toning must however, be omitted) ; the dye, of any desired colour, reinforcing the toned image to give a tone duller than that of the dye alone. Usually only a brief toning—as far as brownish black—is required. Alternatively, the following bath may be used. In this, bleaching may be complete, in which case the visible final image is formed almost entirely by the dye, or only partial, when the final image consists of a mixture of dye with what is left of the original image.

## Toning with Dyes

Copper sulphate . . . . .	175 grs.	(20 gms.)
Potass. citrate (neutral) . . . . .	525 „	(60 gms.)
Acetic acid (glacial) . . . . .	2½ drs.	(15 c.c.)
Water to . . . . .	18 ozs.	(900 c.c.)

When dissolved add, slowly and with constant shaking 2 oz. (100 c.c.) of a 10 per cent. solution of ammonium thiocyanate. The final solution should be quite free from turbidity, or there will be serious risk of veiling the dyed image. After bleaching the image to the desired extent, wash the transparency or print till the whites are colourless.

A *transparency* mordanted in this way is dyed by immersion in a bath containing a basic dye, and acidified by the addition of 2 to 10 parts per thousand of glacial acetic acid. The concentration of dye may be from 0.05 to 2 parts per thousand of bath, depending on the dye used and the depth of tint required. The time of immersion may vary from 2 to 16 minutes, according to the concentration of the bath and the effect desired. Dyeing is complete when the image has the same colour on both glass and film sides.

The dye that colours the gelatine as a whole is then washed out in successive changes of water, leaving the whites clear. If the tint of the image is too intense, it may be lightened by brief immersion in water containing a few drops of ammonia (2 parts per thousand is suitable); if too pale, it may be put back into the mordanting bath for further treatment and re-dyed.

For use with transparencies, any of the following dyes, or any mixture of two or more, may be used; this list, however, by no means exhausts the possibilities. Mixed tints can be obtained, not only by mixing the dyes, but also by partial dyeing in one bath followed by rinsing and the continuation of dyeing in a second bath of different colour.

<i>Colour</i>	<i>Dye.</i>
Warm brown	Chrysoidine
Red	*Rhodamine B
„	*Rhodamine S
„	Safranine
„	Fuchsine
Orange	Acridine Orange
Yellow	*Auramine
„	Phosphine
„	*Thioflavine
Green	Malachite Green

## Toning P.O.P.

<i>Colour</i>	<i>Dye</i>
Blue-green	Methylene Green
Blue	Methylene Blue
"	*Capri Blue
"	Victoria Blue
Violet	Methyl Violet
"	Crystalline Violet

The dyes marked with an asterisk are suitable for three-colour photography.

A print mordanted in the way above described can equally well be dyed, but it is essential that the dye-solution should not come into contact with the paper base. The dye is therefore applied with a brush, the print, which for safety should have wide margins, being squeegeed, face up, to a sheet of glass to protect the back. A one per cent. solution of dye, acidified with one per cent. of glacial acetic acid, should be used, and the dye or dyes should be chosen from the following list :—

Thioflavine T  
Methylene Blue  
Fuchsine  
Malachite Green  
Methyl Violet

After dyeing, wash in running water till the slight tinting of the whites is reduced no further; on drying, this tint generally lightens, but does not quite disappear.

For complete removal of the tint, plunge the print, after the washing mentioned, into :—

Potassium permanganate . . . . .	4 gms.
Sulphuric acid (10 per cent. sol.) . . . . .	20 c.c.
Water to . . . . .	1,000 c.c.

Leave it in the bath for  $\frac{1}{2}$  to 1 minute, wash till the wash-water is no longer pink, transfer to a 2½ per cent. solution of potassium metabisulphite, rinse and dry.

## TONING P.O.P.

Silver printing-out papers must be toned before fixing if a pleasing colour is to be obtained. The process of toning consists in depositing gold or sometimes platinum on the image. The following toning baths are suitable for ordinary P.O.P.

## Toning P.O.P.

A.	Gold chloride	.	.	.	1½	grs.	(0.15 gm.)
	Ammonium thiocyanate	.	.	.	20	„	(2.0 gms.)
	Water to	.	.	.	20	ozs.	(880 c.c.)
B.	Gold chloride	.	.	.	2	grs.	(0.2 gm.)
	Borax	.	.	.	120	„	(12 gms.)
	Water to	.	.	.	20	ozs.	(880 c.c.)
C.	Gold chloride	.	.	.	1	gr.	(0.1 gm.)
	Sodium phosphate	.	.	.	30	grs.	(3 gms.)
	Water to	.	.	.	20	ozs.	(880 c.c.)
D.	Gold chloride	.	.	.	2	grs.	(0.2 gm.)
	Sodium tungstate	.	.	.	40	„	(4 gms.)
	Water to	.	.	.	20	ozs.	(880 c.c.)

A gives red to purple tones, C red and brown tones, while B and D give brown and purple tones. D tones very rapidly, with freedom from double tones.

Prints should be washed in several changes of water before toning, until the wash-water is free from milkiness. Toning is best continued until but little warmth can be seen in the shadows on looking through the prints. After toning, fix in plain 10 per cent. hypo.

**For Albumenised Paper**, the following toner is suitable :—

Gold chloride	.	.	.	2½	grs.	(0.25 gms.)
Sodium acetate	.	.	.	70	„	(7 gms.)
Water to	.	.	.	20	ozs.	(880 c.c.)

Wash before toning as for P.O.P., and fix in 10 per cent. hypo to which a few drops of ammonia have been added.

**Platinum Toning for P.O.P.**—This process gives very beautiful brown colours. First treat the prints in a 5 per cent. solution of common salt, rinse well, and tone in :—

Potassium chloroplatinite	.	.	.	6	grs.	(0.6 gm.)
Citric acid	.	.	.	80	„	(8 gms.)
Water to	.	.	.	20	ozs.	(880 c.c.)

Wash thoroughly before fixing.

Chocolate to black tones can be obtained by first toning in :—

Gold chloride	.	.	.	2	grs.	(0.2 gm.)
Sodium bicarbonate	.	.	.	4	„	(0.4 gm.)
Water to	.	.	.	20	ozs.	(880 c.c.)

When a warm brown tone is reached, rinse and transfer to the above platinum toner.

## Toning P.O.P.

**Combined Toning and Fixing** is convenient, but as prints continue to tone after all gold is exhausted, it is easy to obtain very impermanent results. The following may be used :—

Hypo . . . . .	6 ozs. (300 gms.)
Salt . . . . .	20 grs. (2 gms.)
Lead nitrate or acetate . . . . .	20 „ (2 gms.)
Gold chloride . . . . .	4 „ (0.4 gm)
Water to . . . . .	20 ozs. (1,000 c.c.)

One fluid ounce (28 c.c.) is required for each 30 sq. ins. (200 sq. cms.) of print; the required amount should be measured out, used once and discarded.

The above bath does not keep very well, and it is preferable to prepare a stock solution to which the gold is added only at the time of use. Weigh out :—

Hypo . . . . .	4 oz. (200 gms.)
Alum . . . . .	130 gr. (15 gms.)
Lead nitrate (or acetate) . . . . .	17½ gr. (2 gms.)

Dissolve each separately in 6 oz. (300 c.c.) of water. Bring hypo and alum solutions separately to the boil, and mix while boiling. When cool, add the lead salt, stir, make up to 20 oz. (1,000 c.c.) and allow to stand for several days, after which the white precipitate may be filtered out and discarded.

When required for use, measure out the amount of toning solution that will be needed (one ounce for each 200 sq. ins. to be toned, or 100 c.c. per 40 sq. dms.) and to each 20 parts of this add 1 part of a one per cent. solution of gold chloride. Use only the quantity of bath required, and discard after use.

**Selenium Toning.** This offers an economical alternative to gold or platinum toning, giving tones from brown-black to red. Prints must first be fixed and washed. Toning is rapid, and the results are permanent.

The selenium is used in the form of a selenosulphate, which may conveniently be prepared thus :—

Dissolve 3 parts of powdered selenium in 100 parts of a warm 20 per cent. solution of anhydrous sodium sulphite (or 40 per cent. solution of the crystals.)

For albumenised and plain salted papers, add 2 parts of the selenosulphate solution to 1,000 parts of 30 per cent. hypo, (2 c.c. per litre, or about 1 minim per ounce) while for P.O.P. or collodion paper 5 parts per thousand (5 c.c. per litre, or 2 to 3 minims per ounce) should be used. The toning bath so formed keeps well, and each 100 c.c. of bath will tone about 18 square decimetres of paper (800 sq. ins. per 10 oz.).

**Transferotype.** A printing paper made by Kodak Ltd. which is coated with a soluble gelatine before it is coated with silver bromide emulsion. The image can be transferred to glass, opal, wood, metal, canvas, or any other substance with a smooth surface. The print is squeegeed to the desired surface, and kept under pressure. The application of hot water causes the soluble gelatine to melt and the paper can be stripped off, leaving the picture on the new support. (See also DRY STRIPPING PAPER.)

**Transfer.** Term used in connection with the Carbon process (*q.v.*).

**Transparency, Carbon.** A transparency or positive made by the carbon process (*q.v.*).

**Tray.** American term for DISH (*q.v.*).

**Trichrome Carbro.** See COLOUR PHOTOGRAPHY.

**Trick Photography.** A photograph purporting to be a record of something that could not, or at least did not, exist. The subject is too wide to deal with here, but several books on it are available. (See BOOKS ON PHOTOGRAPHY. See also POLYPOSE and SPIRIT PHOTOGRAPHY.)

**Triethanolamine.**  $(\text{CH}_2\text{OH.CH}_2)_3\text{N} = 119$ . Organic triamine soluble in water to give a strongly alkaline solution, and as an alkali is comparable in strength with sodium carbonate. A 6 per cent. solution in water has  $\text{pH} = 12.3$ . Used as an alkali in some recent developers of American origin. The commercial product also contains a small proportion of mono- and diethanolamine, but their presence is photographically harmless.

**Trimming.** Except in certain kinds of professional and commercial work, prints are trimmed to a rectangular form, and the edges must be perfectly straight and clean-cut, and the corner angles true. Mechanical trimmers are mostly of the guillotine type, and they not only expedite the work, but facilitate accuracy. A print can be rapidly cut to a true rectangle of any size and proportion within the limits of the apparatus.

## Tripod

The amateur can, and usually does, dispense with a trimming machine, and does the work with the aid of a few accessories—a metal rule, a set-square, a suitable knife, an oil-stone, and something on which to lay the print for cutting.

For the last-named a sheet of stout glass has many advantages, although it tends to blunt the knife quickly. If wood, linoleum, millboard or other semi-soft material is used it soon gets scored, and prevents the knife cutting clean. In any case the knife needs constant sharpening on the oil-stone, and it should be of good steel so that it can take and retain a keen edge. A pen-knife with an angular point, or the knives used by mount-cutters or by shoemakers are all suitable. The metal rule should be long enough to trim the longest sides required at one cut.

It is generally advisable to trim a long side first, and this should be cut so that it is parallel with vertical or horizontal lines in the subject running in the same direction. From near the two ends of this side the width should be marked off, and the other long side cut. This makes the two long sides parallel. The short sides are marked off at right angles with the aid of the set square. Not only is the object of the trimming to secure a true rectangle, but also to remove all parts which are not required in the finished picture. This is particularly important when no attempt has been made to exclude such parts, by masking or otherwise, when making the print.

With single-weight papers a single cut should always be sufficient; but with double-weight it is better to give two. The knife should be run slowly and firmly in close contact with the edge of the rule, or there is a risk of its slipping and cutting the fingers.

**Tripod.** A three-legged folding support for a camera. Most modern tripods have a small metal head bearing a tripod-screw to fit the tripod-bush on the camera, and hinged to the head are three telescopic tubular legs ending in points. The older wooden tripod has folding legs, of which the successive sections, each having a trough-shaped cross-section, are so arranged that each folds into the one above it. The bottom section generally slides into the next for fine adjustment of length, which is point of considerable importance when working on uneven ground.

To enable the camera to be held at any angle, a ball-and-socket head is very commonly fitted to the modern metal tripod, and a useful device for larger cameras may be made by



hinging two pieces of wood together, fitting a slotted side-strut and winged nut to clamp them at any required angle.

A tripod is advisable for all exposures longer than  $1/25$ th of a sec., and for even shorter ones when a long-focus lens is in use. To avoid vibration at the moment of exposure, the shutter must be released with a flexible (wire) release whenever the camera is used on a tripod, and it is important to note that the release must on no account be drawn taut.

**Trisodium Phosphate.** See SODIUM PHOSPHATE, TRIBASIC.

**Tropical Work.** In hot damp climates special precautions of various kinds have to be taken, both in the storage and use of materials and in their processing. Dry heat is comparatively harmless to plates and films; either can be supplied in hermetically sealed tins in which they will keep for prolonged periods even in the hottest climates. Once opened, deterioration is rapid. The tin should not be opened until actually needed, and once exposures have been made development should soon follow, as the latent image tends to fade away rapidly.

If developer, fixer, and wash-water can all be cooled to the same temperature, no difficulties need arise, but it is better to develop at the prevailing temperature, even if this is high, rather than to subject the film to changes in temperature from bath to bath. The following developer, containing a large dose of sodium sulphate to prevent the gelatine from swelling, can be used at temperatures up to  $95^{\circ}$  F. ( $35^{\circ}$  C.)

Sodium sulphite (anhydr.)	440 gr. (50 gms.)
Paraminophenol hydrochloride	60 gr. (7 gms.)
Sodium carbonate (anhydr.)	440 gr. (50 gms.)
Sodium sulphate (cryst.)	850 to 1750 gr. (100 to 200 gms.)
Water to	20 oz. (1,000 c.c.)

The minimum quantity of sodium sulphate will suffice at temperatures up to  $85^{\circ}$  F. ( $30^{\circ}$  C), but the maximum quantity will be required at a temperature of  $95^{\circ}$  F. ( $35^{\circ}$  C). The development time should not exceed 4 minutes at the highest temperature, or the film may begin to reticulate; this time, however, is well in excess of the normal development time. A little bromide may be added if there is any tendency to fog.

After development the plate or film should either be transferred direct to a hardening stop-bath (*q.v.*) or, after a brief rinse, to a freshly-mixed hardening fixer. Washing may be

## **Turn-Table**

## **Twin-Lens Reflex**

performed normally, but should not be too prolonged ; drying should be as rapid as possible. To avoid attack during drying by bacteria or insects, the negatives may be dried with the aid of alcohol. Alternatively, some mechanical protection (*e.g.* a mosquito-net) may be provided to exclude insects, and bacteria, which liquify the gelatine during drying, may be kept at bay by replacing the last washing water by a 3 per cent. solution of phenol (carbolic acid) or other suitable antiseptic.

**Turn-Table.** Device fitted to some stand cameras to enable them to be revolved on the tripod without shifting the latter.

**Twin-Lens Reflex.** See CAMERA ; also MINIATURE CAMERAS.

## — U —

**Under-Exposure.** The meaning of this term can best be seen by reference to the article on SENSITOMETRY. Briefly, an under-exposed negative is one in which exposure has been so short that the contrast in the darker parts of the subject is insufficient. In an extreme case, detail will actually be missing. With a short-range subject, under-exposure is best combated by prolonged development in a developer of high activity, known to develop up all developable detail. But where the brighter tones have received correct exposure, prolonged development will produce excessive contrast. An alternative, and often more satisfactory procedure, is to use the method of water-bath development (*q.v.*) or the two-bath system described under FINE-GRAIN DEVELOPMENT. In many cases, where prolonged development was required, but was not given, the use of an ultra-contrasty printing paper, or alternatively intensification of the negative, is of great assistance.

It is often noticed that a badly under-exposed negative, when held over a dark background and viewed by reflected light, will appear as a fully detailed and well-graded positive. In all such cases a greatly improved negative can be obtained by bleaching the negative in mercuric chloride (see INTENSIFICATION) and then squeegeeing to its wet surface a piece of glossy printing paper that has been exposed and developed to a full black. This gives a "positive" of quality far better than could have been attained by printing from the original negative. This positive is then copied with the camera to make a new negative.

**Uranium** (Fr., *Urane*; Ital., *Uranio*; Ger., *Uran*). U = 240. A rare metal never found in a pure state, but as an impure oxide, called pitchblende. It is used in the form of nitrates for preparing a printing-out paper, and for intensification and toning (*q.v.*).

**Uranium Printing.** The colours obtained by printing with uranium salts are decidedly pleasing, tending to a terra-cotta or copper colour, though variations are possible. Paper is sensitised by floating on a 16 per cent. solution of uranyl nitrate, or by brushing this over the surface, and is dried in the dark. The addition of 4 per cent. of either mercuric nitrate or copper sulphate to the sensitising solution has been recommended.

Paper is exposed in sunlight under a negative till all principal detail is visible, and is then developed by floating on either a 10 per cent. solution of potassium ferricyanide or a 5 per cent. solution of silver nitrate. The former gives a reddish-brown image, the latter a greyish image which can be toned, after washing, in a combined toning and fixing bath. (See TONING.) As an alternative developer, a solution of gold chloride (1 : 500) may be brushed over the image, and gives a purplish black. After development the prints should be washed in dilute hydrochloric acid (1 : 80) and then again washed thoroughly.

**Uranium Toning.** See TONING.

**Uranyl Nitrate** (Fr., *Azotate d'urane*, *Nitrate d'urane*; Ital., *Azotato di uranio*; Ger., *Uranylnitrat*, *Salpetersaures Uranoxyd*). Uranyl nitrate is prepared by digesting pitchblende in hydrochloric acid, to dissolve out the other metals, then roasting with charcoal twice, dissolving the residue in nitric acid, and purifying by crystallisation. It is a brilliant yellowish-green crystalline salt, very deliquescent. Solubility, 215 per cent., in cold water, 33.3 per cent. in alcohol, and 25 per cent. in ether. It is decomposed by light when in contact with organic matter into a uranous nitrate. (See TONING.)

**U.S. or Uniform System.** See DIAPHRAGMS.

**U.V.** Abbreviation for "ultra-violet." (See LIGHT.)

## — V —

**Vanadium Toning.** See TONING.

**Varnish.** A solution of resinous bodies in a volatile solvent. When printing was done by contact using printing-out papers, which all contain soluble silver salts, it was very advisable to varnish all negatives to protect them from silver stains. Many formulæ for negative varnishes have been put forward in the past; those below are representative. A good "hot" varnish is:—

Best orange shellac	. . .	2½ ozs. (125 gms.)
Oil of lavender	. . .	¼ oz. (12.5 c.c.)
Methylated spirit	. . .	20 ozs. (1,000 c.c.)

To obtain a varnish that will take pencil retouching, replace the shellac with an equal quantity of sandarac. Oil of turpentine (pure) can be used in place of oil of lavender if preferred. Keep in a warm place till dissolved, then add a teaspoonful of whiting or prepared chalk, shake, set aside to clear, and decant. This varnish is flowed over the warm negative and dried by heat.

For a "cold" varnish, a 2 per cent. solution of celluloid in amyl acetate is as good as any. It may be flowed over the negative or applied with a brush.

For films the following water-varnish is suitable:—

Borax	. . .	300 grs. (35 gms.)
Glycerine	. . .	300 mins. (32 c.c.)
Shellac	. . .	600 grs. (70 gms.)
Water	. . .	20 ozs. (1,000 c.c.)

Boil together for about half an hour; then add 5 ozs. (250 c.c.) of methylated spirit, and filter. The negative may be soaked in this, or it may be applied with a brush.

A 10 per cent. solution of gum dammar in benzene ( $C_6H_6$ ) is also suitable for films as well as plates. They can be varnished by submerging them in the varnish and then hanging them up to dry. The film must be fully dry before the varnish is applied.

*A black varnish* may be made as follows:—

Benzene	. . .	1,000 parts.
Indiarubber	. . .	6 "
Asphalt	. . .	300 "
Lamp-black	. . .	Quant. suff.

*Matt Varnish* is sometimes used on the back of a negative as a basis for pencil work or other retouching. The following has been recommended—

Sandarac	.	.	.	.	.	6 parts.
Gum dammar	.	.	.	.	.	6 "
Ether	.	.	.	.	.	100 "
Benzene	.	.	.	.	.	35 to 40 "

The more benzene the coarser the grain. A dye such as aurantia, malachite green, or eosin may be added to this varnish if required.

*Fixatif or Varnish for Prints.*—Prints that have been worked up in black and white or are likely to receive much handling may be protected by a fine coat of varnish, similar to that applied by artists to chalk drawings: this is best done by spraying the print all over with shellac fixative, which may be bought from the artists' colourman; or make thus: In a wide-mouthed bottle put 1 part of best white shellac, and pour over it 7 parts methylated spirit. Cork it up, and leave for a day or two, giving an occasional shake up; then pour off the clear liquid, and the varnish will be suitable either for charcoal, pastel, or air-brush work. To use this, blow through a spray producer (the kind of thing used to blow perfume about). Standing well back from the photograph, blow the fine spray cloud of fixative evenly all over the print. Do not apply too much, or it may collect in patches, then run, and prove difficult to get rid of the shiny appearance when dry.

By spraying thinly two or three times, the print will dry without gloss and be perfectly fixed, and safe against future injury from rubbing or contact with rough matter.

For Retouching Varnish, see RETOUCHING.

**Varnish for Lantern Slides.** See CRYSTAL VARNISH.

**Varnish Negatives, How to.** In the case of varnishes which are applied cold (see VARNISH), the liquid is simply brushed on with a broad camel's-hair brush, avoiding streakiness, or else placed in a dish containing the varnish, and then lifted out and set up to drain and dry in a warm current of air; the unnecessary varnish being easily wiped off the glass side with a piece of rag. To apply the "hot" varnishes it is necessary to first warm the negative thoroughly, first removing all dust, etc., from the film. Balance negative on the fingers and thumb of left hand and pour a pool of varnish in centre—about half the area of negative is right—and tilt negative so that varnish flows *gradually* to left-hand bottom corner.

When the liquid *almost* reaches corner, tilt to flow to right-hand top corner. When this is reached, flow to left-hand top corner, and from there back to left-hand bottom corner, and from thence off by way of right-hand bottom corner into filter paper which has been arranged in a funnel in the neck of a second stock bottle of varnish. Now drain off as much varnish as possible, rocking the while. When the last drop falls, take a piece of tissue paper and run round the two lower edges, removing the varnish which collects there. When this is done, take negative by opposite corners, keeping downwards the corner from which varnish flowed off, and gently heat once more. Then finally put into a rack to dry hard. Varnish which may get on to the glass side of negative may be wiped off with a piece of rag soaked in spirit.

**Vectograph.** A stereoscopic print depending for its effectiveness on the properties of polarized light. The two prints of the stereoscopic pair are produced, in register, on the two sides of a thin sheet of transparent polarizing plastic, which is then backed with a sheet of metal. The light reflected from the two pictures is thus polarized in two directions at right angles to each other; by viewing the composite print through spectacles composed of polarizing material, the two eye-pieces, which act as analyzers, also being set with their planes of polarization at right angles, the right eye sees the right-eye picture only, and the left eye the left-eye picture only. Full stereoscopic relief can be obtained in this way without using a stereoscope.

**Viewer.** Term applied to an apparatus allowing a print or transparency to be viewed under moderate magnification. A print may be viewed through a large lens of reading-glass type, or by reflection in a concave mirror; for transparencies a lamp or reflector is included to provide the necessary illumination.

It is sometimes claimed for viewers that they will show ordinary photographs stereoscopically. This is, of course, impossible, as stereoscopic vision in the true sense demands that each eye shall see a slightly different picture. The effect of enhanced relief is nevertheless a very genuine one, and can be reproduced to some extent by viewing any photograph, but particularly an enlargement, with one eye closed.

The apparent relief would appear to be due to two distinct causes. First, it must be recognised that the ordinary contact print is never seen in correct perspective; for this, it is

## View-Finder

necessary that the print subtend at the eye an angle equal to that which the original view subtended at the lens. This can only be achieved when the distance from the eye to print is equal to the distance between lens and film in the camera—approximately, that is, to the focal length of the lens. By enlarging the print by means of a lens (or by making an enlarged print from the negative) the angle subtended by the print at the eye is increased, so giving a closer approach to correct perspective, and increasing the impression of reality created by the print. (See PERSPECTIVE.)

The second contributory cause is closely related to true stereoscopic vision. As long as a print is seen with two eyes, it can definitely be seen that it is flat, and however convincingly true the perspective may be, the obvious and unmistakable flatness of the paper surface remains. But if one eye is closed, the fact that the print is flat is no longer in evidence, and the suggestion of the recession of planes produced by the perspective ceases to be contradicted. The eye, having no other evidence to guide it, is then able to accept the impression of depth produced by the perspective of the print, and so is able to believe that the scene really is solid. See STEREOSCOPIC PHOTOGRAPHY.

**View-Finder.** A small instrument attached to a camera so as to indicate what portion of the view in front of the camera will actually be included in the negative. To the Frenchman a finder is a "viseur," or viewer, while the less optimistic German is content to call it a "seeker" (Sucher). Except where the image formed by the taking lens can be seen upon a ground-glass screen, as with a stand or single-lens reflex camera, a view-finder is a necessity for work of every kind.

Owing to the fact that a camera is now usually used at eye-level, the commonest type of finder at the present time is the "direct-vision optical" finder. This consists of a negative lens cut or masked to the shape of the negative, with a positive eyepiece about an inch behind it. In this a brilliant reduced image of the view is seen, right way up and right way round. In the folding type the lenses are held in a pair of frames which fold down flat on the top of the camera, but in an alternative form they are fitted at opposite ends of a rectangular tube mounted on the camera body. For reasons of compactness, the latter form generally gives a smaller image, in which the boundaries of the picture are of necessity less definitely determined.



## View-Finder

An alternative form of direct-vision finder is similar in mechanical construction to the folding optical finder, but the front frame contains no lens, and the lens in the back frame is replaced by a small peep hole. When the eye is brought close enough to this to see the whole outline of the front frame, it is at the right distance from it to see through it approximately the field of view included by the camera. The distance from frame to eye bears the same ratio to the focal length of the lens that the length of opening in the frame bears to the corresponding side of the negative. In this type of finder the frame is so near the eye that its outline is seen very blurred, so that again the exact boundaries of the picture cannot be accurately determined.

When made with the frame much larger, and correspondingly farther from the eye, the frame finder becomes very accurate, and owing to the fact that objects outside the actual field of view can be seen it is a type much used in photographing moving objects. It usually takes the form of a wire frame, the size of the negative, mounted over the lens, with a peep-hole for the eye in the plane of the plate. Cross-wires in the frame facilitate centring, and if one lens is changed for another the finder remains accurate so long as the lenses used are not of telephoto construction.

The finder devised by Van Albada, and known by his name, is an ingenious version of the frame finder. The eyepiece is of plain glass, and has engraved on it a frame (or frames) marking out the limits of the picture. The front glass is of larger size, and is a half-silvered mirror. The inner surface is ground to a concave shape, so adjusted that the reflected (virtual) image of the frame on the eyepiece is at infinity. Its outer surface is ground parallel with the inner one, so that, when looked through, it is equivalent to a plain flat piece of glass. The view is therefore seen natural size, with the image of the frame superposed on it to mark out the limits of the picture.

The brilliant finder is used at waist-level, and takes the form of a small box in the front of which is a lens of short focus. Behind it is a mirror, at an angle of  $45^\circ$ , which deflects the image upwards, where it is seen through a second lens, which is surrounded by a mask of suitable size and shape. The image seen is very brilliant and is upright, but reversed from right to left. In certain cameras, designed on the lines of a twin-lens reflex, the top lens of the brilliant finder is practically as big as the actual negative made by the camera, and in one form a spot on the top lens is matted to act as a kind of

coupled range-finder, view-finder and taking lens moving together for focusing.

The ground-glass finder is like a brilliant finder in construction, but the picture is seen on a tiny ground-glass screen. In this case a hood or shield is necessary if the image is to be seen in a bright light. By providing this hood, enlarging the finder, and replacing its lens by a properly-corrected anastigmat matched to the taking lens and moving with it for focusing, we arrive at the "focusing finder," or "reflex finder" of the twin-lens reflex. In a single-lens reflex, of course, taking lens and finder lens are one. (See CAMERA.)

A "universal" or "multiple" finder is used for certain miniature cameras fitted to take interchangeable lenses. Most optical finders, particularly those of Albada type, can be ruled with lines showing the field of view corresponding to different lenses, while in one case a tubular finder is fitted with a contracting mask, with the focal length of the lenses marked against the revolving ring by which the size of the mask is adjusted. Another finder of multiple type has a series of lenses arranged, turret-head fashion, so as to allow immediate adjustment to suit the taking lens of the camera. Finders of this more advanced type are elaborate optical instruments of high precision and correspondingly high price. (See also MINIATURE CAMERA.)

**Viewing Filter.** See P. V. FILTER.

**View-Meter.** An instrument showing the view that will be included by a camera, an adjustment often being fitted so that the effect of using lenses of different focus can be studied. It usually consists of a frame that can be supported at varying known distances from the eye. In principle, it differs from a frame finder (*q.v.*, in article VIEW-FINDER) only by being designed for use apart from a camera. Frequently a blue glass or P.V. filter (*q.v.*) is fitted to allow the possibilities of the subject as a monochrome reproduction to be estimated.

**Vertical Enlarger.** See ENLARGING.

**Vignetting.** This consists of shading off the margins of a picture so that the figure or subject gradually fades away. Vignetting is most simply done when enlarging; by holding between lens and bromide paper a piece of black paper with a

## Vulcanite

suitably-shaped hole in it, an excellent vignette is at once obtained. Vignettes in which the image shades off into black instead of white (Russian vignettes) can be similarly made, using a disc of paper instead of a mask. It is usually easiest to make a print in the normal way, and then to darken down the edges by direct light, without the interposition of the negative. (See also ENLARGING.)

**Vulcanite.** Another name for EBONITE (*q.v.*).

## Washing

— W —

**Washing.** Negatives and prints are washed after fixation in order to remove the hypo contained in the gelatine and paper, and the permanence of the image depends very largely upon the thoroughness with which this is done. It has been estimated that an amount of hypo not exceeding 0.001 gm. in each hundred square centimetres (or 0.001 gr. per sq. in.) may be regarded as harmless to a negative.

Washing is best regarded as a process of successive dilutions. By putting a plate containing 1 gm. of hypo into 100 c.c. of water, rocking till the hypo is uniformly distributed (about 2 minutes) and pouring off all but the 5 c.c. or so adhering to and contained in the gelatine of the plate, the hypo is reduced to 1/20th its original amount. Each successive such washing similarly divides the amount of remaining hypo by twenty; four such washings will reduce it to 1/160,000th of its original amount. Provided that the plate is held under the tap for an instant on first removal from the hypo, so that only the hypo actually in the gelatine is taken to the first wash-water, four 2-minute changes, with continuous rocking, provide more than sufficient washing. For a film, which has gelatine on both sides of the support, one extra change might be advisable. Negatives can be *completely* freed from hypo by adequate washing.

Prints can be washed, singly, in the same way, but here a sixth change will be called for to allow for the extra hypo in the paper support itself; also, each immersion should last longer (say 5 minutes) to allow for the greater thickness of material from which the hypo has to diffuse out. But although this treatment will remove from prints all the hypo that is capable of being washed out, it is now known that the fibres of the paper will always retain, no matter how prolonged the washing, enough hypo to cause eventual fading, especially if the image is susceptible to hypo, as is the image on gaslight or chlorobromide paper. This retained hypo can only be removed by the use of a hypo-eliminator (*q.v.*).

In practice, proper washing is much more troublesome than the above notes would suggest, as it is seldom convenient to devote full attention to each print or film individually. Running water is usually advised for washing, but as the replacement of the water is here gradual, enormously more water is needed for effective washing. It is particularly to be noted

## Washing

that if a negative is laid at the bottom of a deep dish, and water is allowed to run slowly in at one end of the dish and overflow at the other, there may be practically no movement of the water in actual contact with the negative, and effective washing may take many hours. If, instead of a single negative, a pile of prints lies in the dish, hypo from the bottom print will have to find its way through all the others before it can be washed away. After being left all night in such conditions, the bottom print may well be less free from hypo than if it had been held under the tap for twenty or thirty seconds.

Proper washing entails the free access of water to the surface of a plate, or to both sides of a film or print, combined with either a continual flow of water over it or successive replacements of the water. Apart from the many individual systems used by amateurs, there are automatic washers of many types on the market, and it would be impossible here to discuss the efficiency or otherwise of each. The two sketches attached, however, suggest means by which a sink or bath may be converted into a reasonably effective washer, in which at least a certain minimum of movement of the water is ensured.

Prints may be washed in batches by leaving them in water for a short while, then removing them, placing them in a pile on a non-absorbent surface, and expelling the water from them with a roller squeegee. The vessel is emptied, rinsed, and refilled with fresh water, and the prints are returned to it *one by one*. This process is repeated every six or eight minutes; after ten or twelve such changes the prints may be regarded as reasonably well washed.

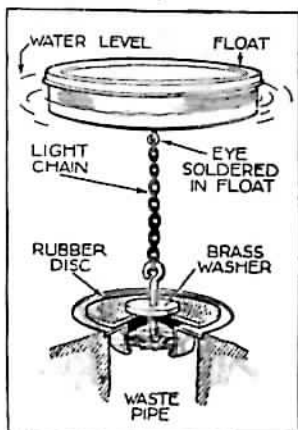
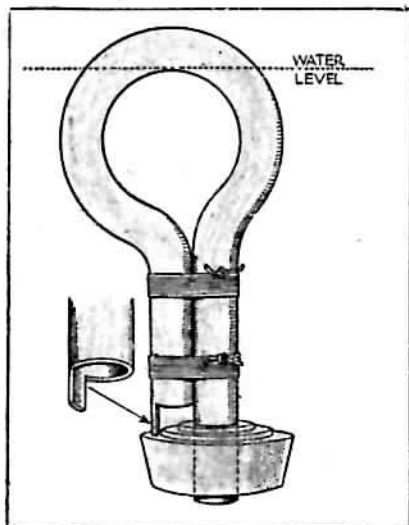
Alternatively, two dishes of water may be used, and the prints transferred, one by one, from the first to the second; the first is then refilled with fresh water, and the prints are transferred back to it in the same manner. Again ten or twelve changes should suffice.

The completeness with which hypo is removed by his own particular method may be checked as follows by any photographer who cares to do so.

Prepare the following solution:—

Potassium permanganate	.	9	grs.	(1 gm.)
Sodium carbonate	.	12	„	(1.5 gm.)
Water	.	20	ozs.	(1,000 c.c.)

Collect the drainings from several prints or negatives in a glass vessel, and in a second vessel take an equal amount of



*Two simple methods of maintaining the water in a sink or bath at constant level, while withdrawing water from the bottom.*

uncontaminated water. Add one drop of the above to each; if the colour persists as long in the drainings as it does in the uncontaminated water, washing may be regarded as complete. (See also HYPO ELIMINATORS.)

**Washing Soda.** An impure form of sodium carbonate (*q.v.*).

**Water.**  $H_2O=18$ . For all normal photographic purposes ordinary tap-water is sufficiently pure. Of the impurities which it is liable to contain, the most harmful is probably dissolved air, which will oxidise to some small extent any developer made up with it. The air can be effectively expelled by boiling the water gently for a few minutes, and water with which developers are to be made up should always be so treated.

Tap-water generally contains some "hardness," due to dissolved calcium and magnesium salts. Some, but not all, of the calcium can be precipitated as carbonate by boiling the water, but this does not remove magnesium salts. Any developer containing carbonate (or a caustic alkali, which is always contaminated with carbonate) will throw down a slight precipitate when made up with hard water. This precipitate (of calcium and magnesium carbonates) can

readily be filtered out after the solution has stood for some time. By adding sodium hexametaphosphate or "Calgon" to the water the precipitation can be prevented altogether without alteration to the properties of the developer.

Calcium sulphate often comes out in fine crystals from a solution of a sulphite, which almost always contains a small amount of sulphate as a result of oxidation. This precipitate is again harmless if filtered out.

It should always be remembered that tap-water is usually faintly alkaline; for certain purposes (*e.g.*, washing after uranium toning) this alkalinity must be removed by addition of a few drops of acid.

**Waterbath Development.** A method of development by which the negative is given one or more periods of immersion in still water before the process of development is completed. During these periods the developer in the shadow-portions of the negative continues to act on the emulsion until it diffuses away, but in the high-lights, where much silver halide has to be reduced, it is speedily exhausted. By this means the shadows are given more development than the high-lights, enabling full shadow-detail to be obtained, with full contrast, without allowing the lights to become too dense. Alternate immersions in developer and still water are usually given until development is complete. See also *B. J. Almanac*, 1932, p. 191 and 1934, p. 223.

Waterbath development is often the best way of making the best of an under-exposed plate or film, but is even more valuable in dealing with film exposed on a subject containing an excessive range of contrast. Although a normally-exposed negative developed in this way can never show theoretically correct tone-gradation, it will very often give much more satisfactory prints than one in which excessive subject-contrast has been subdued by shortened development. In the case of under-exposure, the distortion of the characteristic curve caused by waterbath development tends to compensate for the false tone-values of under-exposure.

Two-bath development (see **FINEGRAIN DEVELOPMENT**) is another application of the same principle.

**Water-proofing Work Bench.** See **BLACKING**.

**Watkins Factor.** See **DEVELOPMENT**.

**Wedge.** A piece of glass or celluloid bearing a deposit of silver, indian ink in gelatine, or other dark material the

density of which is graduated from one end of the support to the other. Used in sensitometric work for giving graded exposures to sensitive material. In a *step-wedge* the gradation of density is not continuous, but there are a number of separate areas, each of which is denser than the last, but each of which individually is of even density.

**Wedge Spectrogram.** If in photographing the spectrum a wedge is placed over the slit of the spectroscope, with the gradation of density running parallel with the slit, the width of the spectrum at each point is determined by the sensitivity of the negative-material to the wavelength of the light at that point. The outline of the photographic image on the plate or film thus takes the form of a curve of sensitivity plotted against wavelength, and so indicates at a glance the colour-sensitivity. For examples of wedge spectrograms, see COLOUR-SENSITIVE EMULSIONS.

**Weights and Measures.** The system of weights and measures in use in this country is extremely chaotic, and the relationships that the various units bear to one another are not by any means as simple as convenience might dictate. The photographer, especially if he be one of the many who regards unnecessary arithmetic with distaste, will do well to adopt the metric system, in which case he is never likely to be called upon for any calculation more difficult than simple multiplication or division by ten. (See METRIC SYSTEM.)

On the supposition that the metric system will be used, there follows immediately a simple conversion-rule by which any formula in English weights and measures may be read off, practically at sight, in metric units. It is only the photographer who uses the English measures who will need to read on further and wrestle with the chaotic complexities of scruples, drachms, minims, and the three different kinds of ounce.

#### CONVERSION OF FORMULÆ TO METRIC UNITS.

In converting a formula from one system to another it is the concentration of the solution that matters, not the total volume. There is therefore no need to convert each individual weight and volume separately, but we are free to choose any form of conversion that makes up a solution of the same composition in both systems.

A solution containing 10 grains of solid to each 20 ozs. of total bulk is identical in composition with one that contains 1 gm. of solid in each 875 c.c. of total bulk. If, therefore, we



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have a formula in which the weights of solids are in grains, and the total volume to be made is 20 ozs. (this is the usual English form), we have only to read each 10 grains as 1 gm. and put 875 c.c. in place of 20 ozs. Thus :—

Metol . . . . .	18 grs.	} =	1.8 gms.
Sodium sulphite . . . . .	500 "		50 "
Hydroquinone . . . . .	60 "		6 "
Sodium carbonate . . . . .	800 "		80 "
Potassium bromide . . . . .	10 "		1 gm.
Water . . . . .	20 ozs.		875 c.c.

This conversion is not approximate, it is absolutely exact. If any of the solids are given in ounces, it is sufficiently accurate to take each ounce as 440 grains. Drachms and scruples are seldom used nowadays ; they are 60 and 20 grains respectively. Where a formula is given for a total volume of 10 ozs., 40 ozs., 80 ozs., or other figure, it is, of course, necessary to multiply or divide the weights given by a suitable figure (2 or 4 in the cases given) before reading off into the metric system.

*American formulæ* can be treated according to the same rule (10 grains taken as 1 gm.), but in this case the total volume in the original formula will probably be either 16 ozs. or 32 ozs. Take as 730 c.c. or 1,460 c.c. respectively. If the American formula is for 20 ozs. the volume required for the conversion is 912 c.c. (*not* 875 c.c. ; the U.S. fluid ounce is larger than the English one).

### CONVERSION OF FORMULÆ FROM METRIC TO BRITISH MEASURES.

A simple reversal of the above rule enables metric formulæ to be converted directly into British. Starting with a formula expressed in grams, and for a total bulk of 1,000 c.c. (one litre), call each gram 10 grains, and make up to a total bulk of 22½ ozs. This conversion is absolutely exact, but it will be more convenient and quite near enough to make the total bulk 23 ozs. The well-known D76 formula, for example, converts thus :—

Metol . . . . .	2 gms.	} =	20 grs.
Sodium sulphite . . . . .	100 "		1,000 "
Hydroquinone . . . . .	5 "		50 "
Borax . . . . .	2 "		20 "
Water . . . . .	1,000 c.c.		23 ozs.

## Weights and Measures

### BRITISH AND AMERICAN WEIGHTS AND MEASURES.

In following out the complexities of British and American systems it is easiest to start with the grain, which is the same size in both British systems and in the American system as well.

Small weights are generally given in grains nowadays, but the weights sold are generally marked in scruples and (apothecaries') drachms, which are respectively 20 and 60 grains.\* The ounce of the British and American avoirdupois systems contains  $437\frac{1}{2}$  grains, whereas the British apothecaries' ounce contains 480 grains, or 8 drachms. In a British photographic formula "1 oz." may mean either of these if no definite indication is given, but there is a strong tendency at present to prefer the avoirdupois ounce. An American ounce is always  $437\frac{1}{2}$  grains, and this is also the weight of "one ounce" of a chemical as bought. If the formula calls for one apothecaries' ounce of a substance (480 grains), an "ounce bottle" will, of course, not contain enough.

Fluid measure is distinctly difficult. A fluid ounce contains  $437\frac{1}{2}$  grains, or one avoirdupois ounce, of pure water; but for smaller volumes than this the fluid ounce is divided into 480 minims, corresponding to the division of the apothecaries' ounce into 480 grains. A minim of water thus weighs less than 1 grain, actually about 0.91 grain. A fluid drachm is one-eighth of a fluid ounce; it contains 60 minims and weighs some 54.6 grains.

The American fluid ounce is larger than the English one; an American ounce of water weighs 456 grains, or about 4 per cent. more than an English ounce. Pints, quarts, and gallons are equally troublesome: the English pint is 20 ozs., the quart is 2 pints, and the gallon 4 quarts, or 160 ozs. The American pint contains only 16 ozs., but as these are American ounces, the American pint is equivalent to about  $16\frac{2}{3}$  English ounces, while the American quart (32 ozs. American) is  $33\frac{1}{3}$  English ounces, and the American gallon (128 ozs. American) is about  $133\frac{1}{3}$  ozs. English. Compared with the English gallon of 160 ozs., this is distinctly short measure, and it is important to know to which side of the Atlantic a formula owes its origin. As American formulæ are often copied into English books and magazines without change, it is safest in every case to take the metric version if one is given, converting it to English measures if desired by the rule set forth above.

\* The drachm of the Avoirdupois system, one-sixteenth of an Avoirdupois ounce, contains  $27\frac{1}{4}$  grains. Fortunately it is never used in photographic formulæ.

## Weights and Measures

By comparison, linear measures are easy. Both in Britain and in America the inch measures 25·4 millimetres, 12 inches go to a foot, and 3 feet make a yard. If the focusing scale of a camera is marked in metres, remember in estimating distances that the metre is "a good long yard"—not so very long, however; it measures only about  $3\frac{1}{8}$  inches, or some 9 per cent., over the 3 feet.

### *Percentage Solutions and Parts*

*Percentage Solutions.*—A 10 per cent. solution is one containing 10 parts of solid in 100 parts of solution, or 100 gms. of solid to 1,000 c.c. of solution. If the solution is to be measured out in minims, with the idea of making 10 minims contain 1 grain, then the solution should be more concentrated than 10 per cent. to allow for the fact that the fluid ounce, though weighing but  $437\frac{1}{2}$  grains, contains 480 minims. One ounce avoirdupois of solid should in that case be made up to a total bulk of 9·1 ozs., or 9 ozs. 55 minims. This, though actually an 11 per cent. solution, is often convenient for practical use, particularly for solutions of potassium bromide. When a 10 per cent. solution of this chemical is specified in a formula, an 11 per cent. solution is almost invariably meant.

*Parts.*—A formula given in "parts" is to be read as expressed in the same units throughout; the actual value of the unit depends on the amount of solution required. The simplest way is to regard "parts" of a solid as grams, and "parts" of a liquid as cubic centimetres. This gives a straightforward formula in metric units, which can be converted to English measures if desired by the rule given above.

### TABLES OF BRITISH AND AMERICAN WEIGHTS AND MEASURES.

#### *British and American Weights.*

1 grain (apothecaries, avoirdupois, or American)	
	= 0·0648 gm.
1 scruple	= 20 grs.
	= 1·296 gms.
1 drachm	= 60 grs.
	= 3·888 gms.
1 ounce avoirdupois or American	= $437\frac{1}{2}$ grs.
	= 28·35 gms.
1 ounce apothecaries	= 480 grs.
	= 31·10 gms.
1 lb. avoirdupois or American	= 16 ozs. (avoir.)
	= 453·57 gms.

## Weights and Measures

### *British Fluid Measure.*

1 minim	= $\frac{1}{480}$ oz.
	= 0.0592 c.c.
1 drachm	= 60 minims.
	= $\frac{1}{8}$ oz.
	= 3.5515 c.c.
1 ounce	= 480 minims.
	= 28.41 c.c.
1 pint	= 20 ozs.
	= 568.245 c.c.
1 quart	= 40 ozs.
	= 1136.5 c.c.
1 gallon	= 4 quarts.
	= 4.546 c.c.

### *American Fluid Measure.*

1 minim	= $\frac{1}{480}$ oz.
	= 0.06161 c.c.
1 ounce	= 29.574 c.c.
1 pint	= 16 oz.
	= 473.18 c.c.
1 quart	= 32 oz.
	= 946.36 c.c.
1 gallon	= 128 oz.
	= 3785.43 c.c.

### *Linear Measure.* (British or American.)

1 inch	= 25.40 mm.
1 foot	= 12 ins.
	= 30.46 cms.
1 yard	= 36 ins.
	= 91.39 cms.
39.37011 ins.	= 100 cms.
	= 1 metre.

### *Square Measure.* (British or American.)

1 sq. in.	= 645 sq. mm.
	= 6.45 sq. cms.
1 sq. ft.	= 144 sq. ins.
	= 929 sq. cms.
	= 0.0929 sq. m.

## Weights and Measures

### TABLES OF METRIC WEIGHTS AND MEASURES.

#### *Metric Weights.*

1 milligram	=	$\frac{1}{1000}$ gm.
	=	0.015432 gr.
1 centigram	=	$\frac{1}{100}$ gm.
	=	0.15432 gr.
1 decigram	=	$\frac{1}{10}$ gm.
	=	1.5432 gr.
1 gram (the unit)*	=	15.432 gr.
	=	0.03527 oz.
1 hectogram	=	100 gms.
	=	1543.2 gr.
	=	3.527 ozs.
1 kilogram	=	1,000 gms.
	=	35.27 ozs.
	=	2.2046 lbs.

\* Note that the gram is the weight of one cubic centimetre of pure water at a temperature of 4° C. This supplies the relationship between linear measure (centimetres), measures of volume (in cubic centimetres) and the unit of weight.

#### *Metric Fluid Measure.*

1 c.c.	=	$\frac{1}{1000}$ litre.*
	=	16.89 minims.
	=	0.0352 oz.
1 litre	=	1,000 c.c.*
	=	35.196 ozs.
	=	$1\frac{3}{4}$ pints approx.

\* NOTE.—Officially the millilitre, not the cubic centimetre, is the thousandth part of a litre. The difference between the two, 27 parts per million, or two drops per gallon, is only detectable in scientific work of refined precision.

#### *Metric Measures of Length.*

1 mm.	=	$\frac{1}{1000}$ metre.
	=	0.0394 in.
1 cm.	=	$\frac{1}{100}$ metre.
	=	0.394 in.
1 metre (the unit)	=	39.3701 ins.
	=	3.2808 ft.
	=	1.094 yds.
1 km.	=	1,000 metres.
	=	1094.2 yds.
	=	0.6214 mile.

## Weights and Measures

### *Metric Square Measure.*

1 sq. mm.	=	1.000 <sup>1</sup> .0000 sq. m.
	=	0.00155 sq. in.
1 sq. cm.	=	10.000 <sup>1</sup> sq. m.
	=	0.1552 sq. in.
100 sq. cms.	=	1 sq. dm.
	=	100 sq. m.
	=	15.52 sq. ins.
1 sq. m (the unit).	=	1551.6 sq. ins.
	=	10.775 sq. ft.

### CONVERSION TABLES.

Although the preceding tables of British, American and metric weights and measures give all the necessary multipliers and divisors for converting from any system to either of the others, or converting from one unit to another in the same system, calculation can often be avoided by making use of the tables below.

Attention is particularly drawn to Tables I to III, which make it easy to bring a formula in English or American measures into the standard form (solids all in grains, total volume 20 ozs.) which is taken as a basis for the very simple method given on page 670 for conversion into the metric system.

TABLE I.

#### AVOIRDUPOIS AND AMERICAN OUNCES TO GRAINS.

Ounces	Grains	Ounces	Grains	Ounces	Grains
$\frac{1}{4}$	109 $\frac{3}{8}$	$3\frac{3}{4}$	1,640	$7\frac{1}{4}$	3,172
$\frac{1}{2}$	218 $\frac{3}{4}$	4	1,750	$7\frac{1}{2}$	3,281
$\frac{3}{4}$	328 $\frac{1}{8}$	$4\frac{1}{4}$	1,859	$7\frac{3}{4}$	3,391
1	437 $\frac{1}{2}$	$4\frac{1}{2}$	1,969	8	3,500
$1\frac{1}{4}$	546 $\frac{3}{8}$	$4\frac{3}{4}$	2,078	$8\frac{1}{2}$	3,718
$1\frac{1}{2}$	656 $\frac{1}{4}$	5	2,187 $\frac{1}{2}$	9	3,937 $\frac{1}{2}$
$1\frac{3}{4}$	765 $\frac{5}{8}$	$5\frac{1}{4}$	2,297	$9\frac{1}{2}$	4,156
2	875	$5\frac{1}{2}$	2,406	10	4,375
$2\frac{1}{4}$	984 $\frac{3}{8}$	$5\frac{3}{4}$	2,516	11	4,812 $\frac{1}{2}$
$2\frac{1}{2}$	1,094	6	2,625	12	5,250
$2\frac{3}{4}$	1,203	$6\frac{1}{4}$	2,734	13	5,687 $\frac{1}{2}$
3	1,312 $\frac{1}{2}$	$6\frac{1}{2}$	2,844	14	6,125
$3\frac{1}{4}$	1,422	$6\frac{3}{4}$	2,953	15	6,562 $\frac{1}{2}$
$3\frac{1}{2}$	1,531	7	3,062 $\frac{1}{2}$	16	7,000

The Avoirdupois drachm of 27 $\frac{1}{4}$  grains is not used in photographic formulæ. When a drachm is mentioned it is always, both in England and America, the Apothecaries' drachm of 60 grains.

# Weights and Measures

TABLE II.  
SCRUPLES AND DRACHMS TO GRAINS.

Scruple	Grains	Drachm	Grains
$\frac{1}{4}$	5	$\frac{1}{4}$	15
$\frac{1}{2}$	10	$\frac{1}{2}$	30
$\frac{3}{4}$	15	$\frac{3}{4}$	45
1	20	1	60
$1\frac{1}{2}$	30	2	120
2	40	3	180
3	60	4	240
4	80	5	300
5	100	6	360
6	120	7	420
		8	480

TABLE III.  
APOTHECARIES OUNCES TO GRAINS.

Ounces	Grains	Ounces	Grains	Ounces	Grains
$\frac{1}{4}$	120	$3\frac{3}{4}$	1,800	$7\frac{1}{4}$	3,480
$\frac{1}{2}$	240	4	1,920	$7\frac{1}{2}$	3,600
$\frac{3}{4}$	360	$4\frac{1}{4}$	2,040	$7\frac{3}{4}$	3,720
1	480	$4\frac{1}{2}$	2,160	8	3,840
$1\frac{1}{4}$	600	$4\frac{3}{4}$	2,280	$8\frac{1}{2}$	4,080
$1\frac{1}{2}$	720	5	2,400	9	4,320
$1\frac{3}{4}$	840	$5\frac{1}{4}$	2,520	$9\frac{1}{2}$	4,560
2	960	$5\frac{1}{2}$	2,640	10	4,800
$2\frac{1}{4}$	1,080	$5\frac{3}{4}$	2,760	11	5,280
$2\frac{1}{2}$	1,200	6	2,880	12	5,760
$2\frac{3}{4}$	1,320	$6\frac{1}{4}$	3,000	13	6,240
3	1,440	$6\frac{1}{2}$	3,120	14	6,720
$3\frac{1}{4}$	1,560	$6\frac{3}{4}$	3,240	15	7,200
$3\frac{1}{2}$	1,680	7	3,360	16	7,680

## Weights and Measures

### TABLE IV.

GRAINS PER ENGLISH PINT (20 OZS.) TO GRAMS PER LITRE

Grains per Pint	Grams per Litre	Grains per Pint	Grams per Litre
1	0·11404	70	7·9825
2	0·22807	80	9·1228
3	0·3421	90	10·263
4	0·4561	100	11·404
5	0·5702	150	17·106
6	0·6842	200	22·807
7	0·7982	300	34·211
8	0·9123	400	45·614
9	1·0263	500	57·018
10	1·1404	600	68·421
20	2·2807	700	79·825
30	3·4211	800	91·228
40	4·5614	900	102·63
50	5·7018	1,000	114·04
60	6·8421	2,000	228·07

### TABLE V.

OUNCES PER ENGLISH PINT TO GRAMS PER LITRE.

Ounces (Av.) per Pint	Grams per Litre	Ounces (Apoll.) per Pint	Grams per Litre
$\frac{1}{4}$	12·473	$\frac{1}{4}$	13·68
$\frac{1}{2}$	24·945	$\frac{1}{2}$	27·37
$\frac{3}{4}$	37·418	$\frac{3}{4}$	41·05
1	49·89	1	54·73
2	99·78	2	109·46
3	149·67	3	164·19
4	199·56	4	218·92
5	249·45	5	273·65
6	299·34	6	328·38



# Weights and Measures

TABLE VI.

GRAINS PER AMERICAN PINT (16 OZ. AMER.) TO  
GRAMS PER LITRE.

Grains per Pint	Grams per Litre	Grains per Pint	Grams per Litre
1	0.13695	70	9.5865
2	0.27390	80	10.9560
3	0.41085	90	12.3255
4	0.54780	100	13.695
5	0.68475	150	20.543
6	0.82170	200	27.390
7	0.95865	300	41.085
8	1.09560	400	54.780
9	1.23255	500	68.475
10	1.3695	600	82.170
20	2.7390	700	95.865
30	4.1085	800	109.560
40	5.4780	900	123.255
50	6.8475	1,000	136.95
60	8.2170	2,000	273.90

TABLE VII.

AMERICAN OUNCES PER AMERICAN PINT (16 OZ.) TO GRAMS  
PER LITRE.

Ounces per Pint	Grams per Litre	Ounces per Pint	Grams per Litre
$\frac{1}{4}$	14.98	2	119.83
$\frac{1}{2}$	29.96	3	179.74
$\frac{3}{4}$	44.94	4	239.66
1	59.91	5	299.57
$1\frac{1}{2}$	89.87	6	359.48

## TABLE VIII.

GRAMS PER LITRE TO GRAINS PER ENGLISH PINT (20 oz.).

Grams per Litre	Grains per Pint	Grams per Litre	Grains per Pint
0.1	0.88	8	70.2
0.2	1.75	9	78.9
0.3	2.63	10	87.7
0.4	3.51	20	175.4
0.5	4.38	30	263
0.6	5.26	40	351
0.7	6.14	50	438
0.8	7.02	60	526
0.9	7.89	70	614
1	8.8	80	702
2	17.5	90	789
3	26.3	100	877
4	35.1	150	1,315
5	43.8	200	1,754
6	52.6	300	2,631
7	61.4	400	3,508

# Weights and Measures

TABLE IX

GRAMS PER LITRE TO OUNCES AND GRAINS PER PINT.

Grams per Litre	Av. oz. and gr. per pint		Apoth. oz. and gr. per pint	
	Oz.	Gr.	Oz.	Gr.
50	1	0	—	438
55	1	44	1	2
60	1	89	1	46
65	1	133	1	90
70	1	176	1	134
75	1	220	1	177
80	1	264	1	221
85	1	309	1	265
90	1	352	1	309
95	1	396	1	353
100	2	2	1	398
110	2	90	2	4
120	2	177	2	92
125	2	221	2	136
130	2	265	2	179
140	2	353	2	267
150	3	3	2	355
160	3	91	2	442
170	3	178	3	51
175	3	222	3	95
180	3	266	3	139
190	3	354	3	226
200	4	4	3	314
210	4	92	3	402
220	4	179	4	9
225	4	223	4	53
230	4	267	4	97
240	4	355	4	184
250	5	5	4	272
260	5	93	4	360
270	5	180	4	447
275	5	224	5	12
280	5	268	5	56
290	5	356	5	143
300	6	6	5	231
310	6	94	5	319
320	6	181	5	406
325	6	225	5	450
330	6	269	6	14
340	6	357	6	102
350	7	7	6	189
375	7	226	6	409
400	8	8	7	148

# Weights and Measures

## TABLE X

GRAINS PER AMERICAN PINT (16 oz.)  
TO GRAINS PER ENGLISH PINT.

Grains per American pint	Grains per English pint	Grains per American pint	Grains per English pint
1.0	1.2	150	180
1.5	1.8	200	240
2.0	2.4	250	300
3.0	3.6	300	360
4.0	4.8	350	420
5.0	6.0	400	480
6.0	7.2	450	540
7.0	8.4	500	600
8.0	9.6	600	720
9.0	10.8	700	839
10.0	12.0	800	959
15.0	18.0	900	1,079
20.0	24.0	1,000	1,199
25.0	30.0	1,500	1,799
30.0	36.0	2,000	2,399
35.0	42.0	2,500	2,998
40.0	48.0	3,000	3,598
45.0	54.0	3,500	4,198
50.0	60.0	4,000	4,798
60.0	72.0	4,500	5,397
70.0	84.0	5,000	5,996
80.0	96.0	6,000	7,196
90.0	108.0	7,000	8,395
100.0	120.0	8,000	9,594

# Weights and Measures

## TABLE XI

OUNCES PER AMERICAN PINT (16 oz.)  
TO OUNCES (AV. AND APOTH.) PER ENGLISH PINT.

Oz. per American pint	Oz. (Av.) and grains per English pint		Oz. (Apoth.) and grains per English pint	
	Oz.	Gr.	Oz.	Gr.
$\frac{1}{4}$	0	131	0	131
$\frac{1}{2}$	0	263	0	263
$\frac{3}{4}$	0	394	0	394
1	1	88	1	45
$1\frac{1}{4}$	1	219	1	176
$1\frac{1}{2}$	1	350	1	308
$1\frac{3}{4}$	2	43	1	438
2	2	174	2	89
$2\frac{1}{4}$	2	305	2	220
$2\frac{1}{2}$	2	436	2	352
$2\frac{3}{4}$	3	130	3	3
3	3	262	3	134
$3\frac{1}{4}$	3	393	3	265
$3\frac{1}{2}$	4	86	3	396
$3\frac{3}{4}$	4	218	4	48
4	4	349	4	179
$4\frac{1}{2}$	5	174	4	441
5	5	436	5	223
$5\frac{1}{2}$	6	261	6	6
6	7	86	6	268
$6\frac{1}{2}$	7	348	7	50
7	8	173	7	313
$7\frac{1}{2}$	8	435	8	95
8	9	260	8	358

# Weights and Measures

TABLE XII.  
INCHES TO CENTIMETRES.

Inches	Centimetres	Inches	Centimetres
1	2.54	13	33.02
2	5.08	14	35.56
3	7.62	15	38.10
4	10.16	16	40.64
5	12.70	17	43.18
6	15.24	18	45.72
7	17.78	19	48.26
8	20.32	20	50.80
9	22.86	25	63.50
10	25.40	30	76.20
11	27.94	36	91.44
12	30.48	39.37	100

TABLE XIII.  
FRACTIONS OF INCHES TO MILLIMETRES.

Inch.	Mm.	Inch.	Mm.	Inch.	Mm.	Inch.	Mm.
$\frac{1}{64}$	0.397	$\frac{1}{8}$	6.75	$\frac{3}{8}$	13.10	$\frac{1}{4}$	19.45
$\frac{1}{32}$	0.794	$\frac{9}{32}$	7.14	$\frac{17}{32}$	13.49	$\frac{5}{16}$	19.84
$\frac{3}{64}$	1.19	$\frac{19}{64}$	7.54	$\frac{21}{64}$	13.89	$\frac{3}{8}$	20.24
$\frac{1}{16}$	1.59	$\frac{5}{16}$	7.94	$\frac{9}{16}$	14.29	$\frac{1}{2}$	20.64
$\frac{3}{64}$	1.98	$\frac{11}{64}$	8.33	$\frac{11}{32}$	14.68	$\frac{5}{8}$	21.03
$\frac{5}{64}$	2.38	$\frac{13}{32}$	8.73	$\frac{13}{16}$	15.08	$\frac{3}{4}$	21.43
$\frac{7}{64}$	2.78	$\frac{15}{32}$	9.13	$\frac{15}{8}$	15.48	$\frac{7}{8}$	21.83
$\frac{1}{8}$	3.18	$\frac{7}{8}$	9.525	$\frac{7}{4}$	15.875	$\frac{1}{2}$	22.225
$\frac{9}{64}$	3.57	$\frac{5}{4}$	9.92	$\frac{11}{4}$	16.27	$\frac{3}{2}$	22.62
$\frac{5}{32}$	3.97	$\frac{3}{2}$	10.32	$\frac{3}{2}$	16.67	$\frac{5}{2}$	23.02
$\frac{11}{64}$	4.37	$\frac{7}{4}$	10.72	$\frac{5}{2}$	17.07	$\frac{3}{2}$	23.42
$\frac{3}{16}$	4.76	$\frac{9}{4}$	11.11	$\frac{3}{2}$	17.46	$\frac{7}{2}$	23.81
$\frac{13}{64}$	5.16	$\frac{5}{2}$	11.51	$\frac{7}{2}$	17.86	$\frac{5}{2}$	24.21
$\frac{7}{32}$	5.56	$\frac{3}{2}$	11.91	$\frac{5}{2}$	18.26	$\frac{3}{2}$	24.61
$\frac{15}{64}$	5.95	$\frac{7}{4}$	12.30	$\frac{3}{2}$	18.65	$\frac{7}{2}$	25.00
$\frac{1}{4}$	6.35	$\frac{3}{2}$	12.70	$\frac{3}{2}$	19.05	$\frac{1}{2}$	25.40

One sixty-fourth of an inch is equal to 0.396875 mm.

# Weights and Measures

TABLE XIV.  
CENTIMETRES TO INCHES.

Centimetres	Inches	Centimetres	Inches
1	0.39	15	5.91
2	0.79	20	7.87
3	1.18	30	11.81
4	1.57	40	15.75
5	1.97	50	19.69
6	2.36	60	23.62
7	2.76	70	27.56
8	3.15	80	31.50
9	3.54	90	35.43
10	3.94	100	39.37

TABLE XV.  
SQUARE INCHES TO SQUARE CENTIMETRES.

Sq. Ins.	Sq. Cms.	Sq. Ins.	Sq. Cms.
1	6.45	60	387.10
2	12.90	70	451.61
3	19.35	80	516.13
4	25.81	90	580.64
5	32.26	100	645.2
6	38.71	200	1290.3
7	45.16	300	1935.5
8	51.61	400	2580.6
9	58.08	500	3225.8
10	64.52	600	3871.0
20	129.03	700	4516.1
30	193.55	800	5161.3
40	258.06	900	5806.4
50	322.58	1,000	6451.6

# Weights and Measures

TABLE XVI.  
SQUARE CENTIMETRES TO SQUARE INCHES.

Sq. Cms.	Sq. Ins.	Sq. Cms.	Sq. Ins.
1	0.155	200	31.00
2	0.310	300	46.50
3	0.465	400	62.00
4	0.620	500	77.50
5	0.775	600	93.00
6	0.930	700	108.50
7	1.085	800	124.00
8	1.240	900	139.50
9	1.395	1,000	155.0
10	1.550	1,500	232.5
20	3.10	2,000	310.0
30	4.65	3,000	465.0
40	6.20	4,000	620.0
50	7.75	5,000	775.0
60	9.30	6,000	930.0
70	10.85	7,000	1085.0
80	12.40	8,000	1240.0
90	13.95	9,000	1395.0
100	15.50	10,000	1550.0

TABLE XVII.  
GRAINS INTO GRAMS.

Grains	Grams	Grains	Grams	Grains	Grams
1	0.065	20	1.296	75	4.860
2	0.13	21	1.361	80	5.184
3	0.194	22	1.426	85	5.508
4	0.259	23	1.490	90	5.832
5	0.324	24	1.555	95	6.156
6	0.389	25	1.620	100	6.480
7	0.454	26	1.685	150	9.72
8	0.518	27	1.750	200	12.96
9	0.583	28	1.814	250	16.20
10	0.648	29	1.880	300	19.44
11	0.713	30	1.944	400	25.92
12	0.775	35	2.268	500	32.40
13	0.842	40	2.592	600	38.88
14	0.907	45	2.916	700	45.36
15	0.972	50	3.240	800	51.84
16	1.037	55	3.564	900	58.32
17	1.102	60	3.888	1,000	64.80
18	1.166	65	4.212	2,000	129.6
19	1.232	70	4.536	3,000	194.4



# Weights and Measures

## TABLE XX. GRAMS TO GRAINS.

Grams	Grains	Grams	Grains	Grams	Grains
0.1	1.5	10	154	65	1,003
0.2	3.1	11	170	70	1,080
0.3	4.6	12	185	75	1,157
0.4	6.2	13	201	80	1,235
0.5	7.7	14	216	85	1,312
0.6	9.2	15	231	90	1,389
0.7	10.8	16	247	100	1,543
0.8	12.3	17	262	110	1,698
0.9	13.9	18	278	120	1,852
1	15.4	19	293	130	2,006
1.5	23.1	20	309	140	2,160
2	30.9	25	386	150	2,314
3	46.3	30	463	160	2,469
4	61.7	35	540	170	2,624
5	77.2	40	617	180	2,778
6	92.6	45	694	190	2,932
7	108	50	772	200	3,086
8	123	55	849	250	3,858
9	139	60	926	300	4,628

## TABLE XXI. GRAMS INTO AVOIRDUPOIS OUNCES AND GRAINS.

Grams	Oz.	Grains	Grams	Oz.	Grains
30	1	26	120	4	102
35	1	103	125	4	179
40	1	180	130	4	256
45	1	257	140	4	410
50	1	335	150	5	127
55	1	412	160	5	282
60	2	51	170	5	436
65	2	128	180	6	153
70	2	205	190	6	307
75	2	282	200	7	24
80	2	360	250	8	358
85	3	0	300	10	253
90	3	78	350	12	150
95	3	154	400	14	47
100	3	231	450	15	380
110	3	386	500	17	279

# Weights and Measures

## TABLE XXII.

GRAMS INTO APOTHECARIES OUNCES AND GRAINS.

Grams	Oz.	Grains	Grams	Oz.	Grains
35	1	60	120	3	412
40	1	137	130	4	86
45	1	214	140	4	240
50	1	292	150	4	394
55	1	369	160	5	69
60	1	446	170	5	224
65	2	43	180	5	378
70	2	120	190	6	52
75	2	197	200	6	206
80	2	275	250	8	18
85	2	352	300	9	308
90	2	429	350	11	120
95	3	26	400	12	412
100	3	103	450	14	222
110	3	258	500	16	36

## TABLE XXIII.

ENGLISH MINIMS, DRACHMS AND FLUID OUNCES TO C.C.S.

Minims	c.c.	Drachms	c.c.	Ounces	c.c.
1	0.059	1	3.55	1	28.41
2	0.118	2	7.10	1½	42.6
3	0.178	3	10.65	2	56.8
4	0.237	4	14.21	3	85.2
5	0.296	5	17.76	4	113.6
6	0.355	6	21.31	5	142.0
7	0.414	7	24.86	6	170.5
8	0.474	8	28.41	7	198.9
9	0.533			8	227.3
10	0.592			9	255.7
15	0.89			10	284.1
20	1.18			11	312.5
25	1.48			12	340.9
30	1.77			13	369.4
35	2.07			14	397.8
40	2.37			15	426.2
45	2.66			16	454.6
50	2.96			17	483.0
55	3.26			18	511.4
60	3.55			19	539.8
				20	568.2

# Weights and Measures

TABLE XXIV.  
AMERICAN MINIMS, DRACHMS AND FLUID OUNCES TO C.C.S.

Minims					
1	0.062	1	3.70	1	29.57
2	0.123	2	7.39	2	59.15
3	0.185	3	11.09	3	88.72
4	0.246	4	14.79	4	118.3
5	0.308	5	18.48	5	147.9
6	0.370	6	22.18	6	177.4
7	0.431	7	25.88	7	207.0
8	0.493	8	29.57	8	236.6
9	0.555			9	266.2
10	0.616			10	295.7
20	1.232			12	354.9
30	1.848			14	414.0
40	2.465			16	473.2
50	3.081			The U.S.A. Pint is	
60	3.697			16 ounces.	

TABLE XXV.  
AMERICAN MINIMS, DRACHMS AND FLUID OUNCES TO  
ENGLISH MINIMS, DRACHMS AND FLUID OUNCES.

Amer. Minims	English Minims	Amer. Drachms	English Drachms and Minims	Amer. Fl. Oz.	English Fl. Oz. and Minims
1	1.04				
2	2.08		dr. min.		oz. min.
3	3.12	1	1 2½	1	1 19½
4	4.16	2	2 5	2	2 39
5	5.20	3	3 7½	3	3 59
6	6.25	4	4 10	4	4 78½
7	7.29	5	5 12	5	5 98
8	8.33	6	6 14½	6	6 118
9	9.37	7	7 17	7	7 137
10	10.41	8	8 19½	8	8 157
20	20.82			9	9 177
30	31.23			10	10 196
40	41.64			12	12 236
50	52.05			14	14 275
60	62.45			16	16 314
				20	20 393
				32	32 488

NOTE:—

U.S.A. pint is 16 ozs. American ; U.S.A. quart is 32 ozs. American ;  
U.S.A. gallon is 128 ozs. American.

# Weights and Measures

## TABLE XXVI.

C.C.S. INTO ENGLISH FLUID OUNCES AND MINIMS.

C.c.	Ozs.	Mins.	C.c.	Ozs.	Mins.	C.c.	Ozs.	Mins.
0.1		1.7	55	1	449	350	12	153
0.2		3.4	60	2	54	375	13	95
0.3		5.1	65	2	138	400	14	37
0.4		6.8	70	2	223	425	14	460
0.5		8.5	75	2	307	450	15	402
0.6		10.1	80	2	392	475	16	345
0.7		11.8	85	2	476	500	17	287
0.8		13.5	90	3	81	525	18	230
0.9		15.2	95	3	165	550	19	172
1		16.9	100	3	250	575	20	114
2		33.8	110	3	418	600	21	56
3		50.7	120	4	107	625	22	0
4		67.6	125	4	192	650	22	421
5		84.5	130	4	276	675	23	364
6		101.4	140	4	445	700	24	306
7		118.3	150	5	134	725	25	248
8		135.2	160	5	303	750	26	190
9		152	170	5	472	775	27	133
10		169	175	6	76	800	28	75
15		253	180	6	161	825	29	18
20		338	190	6	330	850	29	440
25		422	200	7	20	875	30	382
30	1	27	225	7	441	900	31	325
35	1	111	250	8	384	925	32	267
40	1	196	275	9	326	950	33	210
45	1	280	300	10	268	975	34	152
50	1	365	325	11	210	1,000	35	94

# Weights and Measures

## TABLE XXVII.

GRAINS OR GRAMS OF CRYSTALLINE SODIUM CARBONATE TO  
GRAINS OR GRAMS OF ANHYDROUS CARBONATE.

<i>Cryst.</i>	<i>Anhydr.</i>	<i>Cryst.</i>	<i>Anhydr.</i>	<i>Cryst.</i>	<i>Anhydr.</i>
5	1.85	75	27.78	600	222.3
6	2.22	80	29.64	700	259.3
8	2.96	90	33.34	800	296.4
10	3.70	100	37.05	900	333.4
15	5.56	120	44.45	1,000	370.5
20	7.41	140	51.86	1,500	555.7
25	9.26	160	59.27	2,000	740.9
30	11.11	180	66.68	3,000	1,111
35	12.9	200	74.09	4,000	1,482
40	14.82	250	92.61	5,000	1,852
45	16.67	300	111.1	6,000	2,223
50	18.52	350	129.7	7,000	2,593
55	20.37	400	148.2	8,000	2,964
60	22.23	450	166.7	9,000	3,334
70	25.93	500	185.2	10,000	3,705

# Weights and Measures

## TABLE XXVIII.

OUNCES OF CRYSTALLINE SODIUM CARBONATE TO OUNCES  
AND GRAINS OF ANHYDROUS CARBONATE.

<i>Crystalline</i>	<i>Anhydrous</i>	<i>Crystalline</i>	<i>Anhydrous</i>
Oz. (Av. or Amer.)	Oz. (Av.) and Grains	Oz. (Apoth.)	Oz. (Apoth.) and Grains
$\frac{1}{4}$	— 40·5	$\frac{1}{4}$	— 44·5
$\frac{1}{2}$	— 81·0	$\frac{1}{2}$	— 88·9
$\frac{3}{4}$	— 121·6	$\frac{3}{4}$	— 133·4
1	— 162·1	1	— 177·8
$1\frac{1}{4}$	— 202·6	$1\frac{1}{4}$	— 222·3
$1\frac{1}{2}$	— 243·1	$1\frac{1}{2}$	— 266·7
$1\frac{3}{4}$	— 283·6	$1\frac{3}{4}$	— 311·2
2	— 324·2	2	— 355·6
$2\frac{1}{4}$	— 364·7	$2\frac{1}{4}$	— 400·1
$2\frac{1}{2}$	— 405·2	$2\frac{1}{2}$	— 444·5
$2\frac{3}{4}$	1 8	$2\frac{3}{4}$	1 9
3	1 49	3	1 53
$3\frac{1}{4}$	1 89	$3\frac{1}{4}$	1 98
$3\frac{1}{2}$	1 130	$3\frac{1}{2}$	1 142
$3\frac{3}{4}$	1 170	$3\frac{3}{4}$	1 187
4	1 211	4	1 231
$4\frac{1}{4}$	1 251	$4\frac{1}{4}$	1 276
$4\frac{1}{2}$	1 292	$4\frac{1}{2}$	1 320
$4\frac{3}{4}$	1 332	$4\frac{3}{4}$	1 365
5	1 373	5	1 409
$5\frac{1}{4}$	1 413	$5\frac{1}{4}$	1 454
$5\frac{1}{2}$	2 16	$5\frac{1}{2}$	2 18
$5\frac{3}{4}$	2 57	$5\frac{3}{4}$	2 62
6	2 97	6	2 107
$6\frac{1}{4}$	2 138	$6\frac{1}{4}$	2 151
$6\frac{1}{2}$	2 179	$6\frac{1}{2}$	2 196
$6\frac{3}{4}$	2 219	$6\frac{3}{4}$	2 240
7	2 260	7	2 285
$7\frac{1}{4}$	2 300	$7\frac{1}{4}$	2 329
$7\frac{1}{2}$	2 341	$7\frac{1}{2}$	2 374
$7\frac{3}{4}$	2 381	$7\frac{3}{4}$	2 418
8	2 422	8	2 463

# Weights and Measures

TABLE XXIX.

GRAINS OR GRAMS OF ANHYDROUS SODIUM CARBONATE TO  
GRAINS OR GRAMS OF CRYSTALLINE CARBONATE.

<i>Anhydrous</i>	<i>Crystals</i>	<i>Anhydrous</i>	<i>Crystals</i>	<i>Anhydrous</i>	<i>Crystals</i>
5	13½	80	216	375	1,012
8	21½	90	243	400	1,080
10	27	100	270	425	1,147
15	40½	120	324	450	1,215
20	54	140	378	500	1,350
25	67½	160	432	600	1,620
30	81	180	486	700	1,890
35	94½	200	540	800	2,160
40	108	225	607	900	2,430
45	121	250	675	1,000	2,700
50	135	275	742	2,000	5,399
55	148	300	810	3,000	8,099
60	162	325	877	4,000	10,798
70	189	350	945	5,000	13,498

# Weights and Measures

## TABLE XXX.

OUNCES OF ANHYDROUS SODIUM CARBONATE TO OUNCES  
AND GRAINS OF CRYSTALLINE CARBONATE.

<i>Anhydrous</i>	<i>Crystalline</i>		<i>Anhydrous</i>	<i>Crystalline</i>	
<i>Gr. (Av. or Amer.)</i>	<i>Oz. (Av.) and Gr.</i>		<i>Oz. (Apoth.)</i>	<i>Oz. (Apoth.) and Gr.</i>	
$\frac{1}{4}$	—	295	$\frac{1}{4}$	—	324
$\frac{1}{2}$	1	155	$\frac{1}{2}$	1	168
$\frac{3}{4}$	2	11	$\frac{3}{4}$	2	12
1	2	306	1	2	336
$1\frac{1}{4}$	3	164	$1\frac{1}{4}$	3	180
$1\frac{1}{2}$	4	22	$1\frac{1}{2}$	4	24
$1\frac{3}{4}$	4	317	$1\frac{3}{4}$	4	348
2	5	175	2	5	192
$2\frac{1}{4}$	6	32	$2\frac{1}{4}$	6	35
$2\frac{1}{2}$	6	328	$2\frac{1}{2}$	6	359
$2\frac{3}{4}$	7	185	$2\frac{3}{4}$	7	203
3	8	43	3	8	47
$3\frac{1}{4}$	8	338	$3\frac{1}{4}$	8	371
$3\frac{1}{2}$	9	196	$3\frac{1}{2}$	9	215
$3\frac{3}{4}$	10	54	$3\frac{3}{4}$	10	59
4	10	349	4	10	383
$4\frac{1}{4}$	11	207	$4\frac{1}{4}$	11	227
$4\frac{1}{2}$	12	65	$4\frac{1}{2}$	12	71
$4\frac{3}{4}$	12	360	$4\frac{3}{4}$	12	395
5	13	218	5	13	239
$5\frac{1}{4}$	14	76	$5\frac{1}{4}$	14	83
$5\frac{1}{2}$	14	371	$5\frac{1}{2}$	14	407
$5\frac{3}{4}$	15	229	$5\frac{3}{4}$	15	251
6	16	86	6	16	95



## Weights and Measures

### MAKESHIFT WEIGHTS.

*Coins as Weights.*—In the absence of proper weights, coins may be pressed into service. The weight of the various coins is as follows:—

<i>Coins</i>	<i>Grams</i>	<i>Grains</i>
Threepenny piece (silver) . . . .	1·41	21·8
Sixpence . . . . .	2·83	43·6
Shilling . . . . .	5·65	87·2
Florin . . . . .	11·38	175·4
Half-Crown . . . . .	14·11	218
Farthing . . . . .	2·84	43·75
Halfpenny . . . . .	5·66	87·5
Penny . . . . .	9·44	145·8

Even fractions of an ounce may be made up as follows:—

$\frac{1}{4}$  oz. (Avoir.) = one halfpenny and one threepenny piece.

$\frac{1}{2}$  " " = two halfpennies and a farthing.

1 " " = three pennies (or five halfpennies).

The weights given for coins apply with exactitude only to those that are new and unworn.

*Copper Wire.*—The needs of the electrical industry have resulted in the production of copper wire of a high standard of uniformity. By simply measuring off suitable lengths of bare copper wire of the correct gauge, quite accurate weights may be prepared. The following two tables give the lengths required for weights of convenient values both in grams and grains. Higher accuracy is obtainable by choosing the thinner wire where the tables give alternatives; quite a long length of 30 or 24 s.w.g. wire can be rolled up into a small space. 18-gauge wire is too stiff to roll up readily, though it can be doubled easily enough by bending; 12-gauge wire is really a thin rod. It is best dealt with by cutting into short lengths, finally binding these into a bundle with 30-gauge wire. The weight of the binding-wire can easily be allowed for by cutting the thick wire a shade short.

If working in grams, a set of weights should include 0·01, 0·02, 0·05, 0·1, 0·2, 0·5, 1, 2, 5, 10 and 20 gms., and two each of the 0·01, 0·1, 1 and 10 gm. weights should be made. If working exclusively in grains, a corresponding set would be  $\frac{1}{2}$ , 1, 2, 5, 10, 20, 50, 100, 200 and 500 grains, and again should include two each of 1, 10 and 100-grain weights.

## Weights and Measures

Scruples, drachms, quarter-ounces, half-ounces, and ounces can be added if required.

Weights carefully made from copper wire can be relied upon within very close limits, and are fully accurate enough for all photographic work. Their accuracy, however, is only retained as long as they are substantially uncorroded.

LENGTHS OF WIRE FOR USE AS METRIC WEIGHTS.

Weight in gms.	30 S.W.G., cms.	24 S.W.G., cms.	18 S.W.G., cms.	12 S.W.G., cms.
0.01	1.45	0.46	—	—
0.02	2.89	0.92	—	—
0.05	7.23	2.30	0.48	—
0.1	14.46	4.60	0.96	—
0.2	28.92	9.19	1.93	0.41
0.5	72.3	22.98	4.82	1.03
1	144.6	45.95	9.65	2.06
2	289.2	91.90	19.3	4.12
5	—	229.75	48.2	10.3
10	—	—	96.5	20.6
20	—	—	193	41.2
50	—	—	—	103
100	—	—	—	206

LENGTHS OF WIRE FOR USE AS ENGLISH WEIGHTS.

Weights in grains.	30 S.W.G. (inches)	24 S.W.G. (inches)	18 S.W.G. (inches)	12 S.W.G. (inches)
$\frac{1}{4}$	0.92	—	—	—
$\frac{1}{2}$	1.84	0.59	—	—
1	3.68	1.17	—	—
2	7.36	2.34	0.49	—
5	18.40	5.86	1.23	—
10	36.8	11.71	2.46	0.52
20 (1 scruple)	73.6	23.42	4.92	1.05
30 ( $\frac{1}{2}$ drachm)	110.4	35.13	7.38	1.5
50	184	58.55	12.3	2.63
60 (1 drachm)	—	70.26	14.76	3.15
80	—	93.68	19.7	4.20
100	—	117.1	24.6	5.25
109 $\frac{3}{4}$ ( $\frac{1}{4}$ oz. Av.)	—	128.1	26.9	5.75
120 ( $\frac{1}{2}$ oz. Apoth.)	—	140.52	29.5	6.30
200	—	—	49.2	10.5
218 $\frac{1}{2}$ ( $\frac{1}{2}$ oz. Av.)	—	—	53.8	11.5
240 ( $\frac{3}{4}$ oz. Apoth.)	—	—	59.0	12.6
437 $\frac{1}{2}$ (1 oz. Av.)	—	—	—	23.0
480 (1 oz. Apoth.)	—	—	—	25.2

**Wellington Intensifier.** See INTENSIFICATION.

**Weston Speeds.** See *Conversion between Older Systems* under SENSITOMETRY.

**Wet Collodion Process.** Either negatives or positives can be produced ; and the latter, when taken upon thin enamelled-iron plates, are known as ferrotypes or tintypes. The following is a short *résumé* of the process :—A well-cleaned glass plate is coated with iodised collodion, and as soon as the collodion has set, this coated plate is immersed in a bath made as follows :—

Silver nitrate	.	.	.	240 grs. (24 gms.)
Potassium iodide	.	.	.	1 gr. (0·1 gm.)
Distilled water	.	.	.	8 ozs. (350 c.c.)

Dissolve the silver salt in 2 ozs. (100 c.c.) of water, and the potash in  $\frac{1}{2}$  oz. (25 c.c.). Add the latter to the former, and add the remainder of the water. Filter, and test for acidity. If blue litmus paper is not turned red after an immersion of some short period, a few drops of a dilute nitric acid (1 in 12) should be added till the bath is decidedly acid. The plate is exposed whilst still wet, reckoning the speed of the plate as about 5 H. & D. For development either of the following may be used :—

No. 1.

Ferrous sulphate	.	.	.	$\frac{1}{2}$ oz. (25 gms.)
Glacial acetic acid	.	.	.	$\frac{1}{2}$ „ (25 c.c.)
Methylated spirit	.	.	.	$\frac{1}{2}$ „ (25 c.c.)
Distilled water	.	.	.	10 ozs. (500 c.c.)

No. 2.

(For short exposure and detail.)

Ferrous sulphate	.	.	.	300 grs. (34 gms.)
Glacial acetic acid	.	.	.	200 mins. (23 c.c.)
Formic acid (sp. gr. 1·060)	.	.	.	100 „ (11·5 c.c.)
Methylated spirit	.	.	.	240 „ (27·5 c.c.)
Distilled water	.	.	.	10 ozs. (500 c.c.)

No. 3.

(For long exposure and contrast.)

Ferrous sulphate	.	.	.	200 grs. (23 gms.)
Glacial acetic acid	.	.	.	180 mins. (20 c.c.)
Lump sugar	.	.	.	100 grs. (11·5 gms.)
Methylated spirit	.	.	.	240 mins. (27·5 c.c.)
Distilled water	.	.	.	10 ozs. (500 c.c.)

## Wetting Agent

## Wide Angle

To develop the exposed plate, it should be fixed upon a pneumatic holder and a little of the developer poured evenly on to the surface and gently rocked backwards and forwards till the image is sufficiently developed, when it may be poured off. The image nearly always requires intensification for negative work, and the following may be used :—

Ferrous sulphate	.	.	.	5 grs. (1.15 gms.)
Citric acid	.	.	.	10 „ (2.3 gms.)
Distilled water	.	.	.	1 oz. (100 c.c.)

Add immediately before using a few drops of—

Silver nitrate	.	.	.	10 grs. (2.3 gms.)
Distilled water	.	.	.	1 oz. (100 c.c.)

Pour on to the unfixed negative, and rock backwards and forwards till dense enough. Then fix in—

Potassium cyanide	.	.	.	120 grs. (13.5 gms.)
Distilled water	.	.	.	10 ozs. (500 c.c.)

Wash thoroughly, dry, and varnish.

See also COLLODION PROCESSES.

**Wetting Agent.** Substance which, when added to water in small quantity, reduces its surface tension, so enabling the water to run freely over a surface and wet it evenly without forming drops. Wetting agent in a developer ensures even and instant wetting of the film and absence of airbells, while in the final wash-water it causes the adherent water to run smoothly off the film when hung up to dry, ensuring more rapid drying and absence of drying marks. Added to dyes or tints it enables them to "take" readily on the gelatine of even a dry print.

**Wide Angle.** Term applied to a lens embracing an angle of view that is wider than usual. As the usual angle of view is that given by a lens the focal length of which is roughly equal to the diagonal of the negative, any lens of shorter focal length than this is classed as a wide-angle lens. A lens of focal length 3 ins. would be classed as a long-focus lens when used on a 3 × 4 cm. negative (diagonal = 2 ins.) as a lens of normal focal length when used on a V.P. negative (diagonal = 3 ins.), and as a wide-angle lens when used on a quarter-plate (diagonal =  $5\frac{1}{4}$  ins.)

As a photograph is only seen in correct perspective when

viewed from a distance equal to the focal length of the lens with which it was taken (see DISTORTION and PERSPECTIVE), the usual rather "exaggerated" perspective common to most photographs is enhanced when a wide-angle lens is used. Nevertheless, it has to be used when it is necessary to include the whole of a subject from an inconveniently near standpoint.

A defect common to all wide-angle lenses is a falling-off of illumination towards the margin of the picture. Apart from any cut-off due to the mount, or to a lens-hood or other accessory, this is an inevitable consequence of the greater distance of the margins of the field from the lens, and of the fact that at the margins the light strikes the plate obliquely. If the illumination at the centre of the field is taken as 100, that at increasing angles from the centre is as given in the following table from Clerc's *Photography*.

Angle . . .	0°	10°	20°	30°	40°	50°	60°
Illumination .	100	94.1	78.0	56.2	34.4	17.1	6.2

Experience shows that illumination may fall off to 80 per cent. of the maximum without becoming noticeable, and that even a reduction to 60 per cent. is quite tolerable. These limits correspond to a *total* field of view of 36° and 56° respectively, obtained by using lenses of focal length 6.6 inches or 4.05 inches respectively on a  $3\frac{1}{2} \times 2\frac{1}{2}$  plate. The falling-off in illumination must thus always be noticeable when a lens of fairly wide angle is used. Of current sizes, that embracing the widest angle is the 6 x 6 cm. size, with which a 7.5 cm. lens is almost always used (total angle = 59°), and on such negatives "dark corners" are common. They are usually very noticeable on contact prints, but on enlarging with a lens of 7.5 cms. or less focus, the loss of illumination towards the corners of the paper approximately corrects the fault.

Under-exposed corners are always less marked if full exposure is given, and in that case any darkening towards the corners of the print can be offset in enlarging or printing by suitable shading.

**Wide-Angle Lens.** See WIDE-ANGLE above; also LENS and ANGLE OF VIEW.

**Wire Release.** See SHUTTER RELEASE.

**Wood, Photographs on.** A method of printing photographs upon wood is as follows: First coat the wood, on which the print is to be made, with the following solution:—

## Woodburytype

Gelatine . . . . .	1 part.
Water (warm) . . . . .	25 parts.

to which is added sufficient zinc white to practically hide the grain of the wood when coated.

When dry, brush over the surface with a solution of—

Kitchen salt . . . . .	1 part.
Water . . . . .	10 parts.

Dry again, and then, in the dark-room, sensitise with 10 per cent. silver nitrate solution by application with a camel's-hair mop or Blanchard brush.

When the wood is weakly printed the image must be developed with the following :—

Metol . . . . .	1.5 grs. (0.1 gm.)
Acetic acid . . . . .	30 mins. (2 c.c.)
Water . . . . .	3½ ozs. (100 c.c.)

When the image is dark enough, it is rinsed and fixed.

If the print is being made on wood for the purpose of making a wood block, a reversed negative must be used. (See REVERSED NEGATIVE.)

Carbon prints can also be transferred to prepared wood surfaces. (See CARBON ; also TRANSFEROTYPE.)

**Woodburytype.** This is a very beautiful photo-mechanical process, and consists of exposing a thick film of bichromated gelatine to light under a negative ; and when fully exposed it is washed to dissolve the unacted-upon soluble portions, and after being soaked in alum is dried. When dry, the gelatine print, which at this period looks like a delicate piece of silk with the image in relief, is placed on to a bed of metal, and a pressure of from four hundred to five hundred tons per square inch is brought to bear on it. This forces the gelatine into the metal, and makes an impression just as does a seal on hot sealing wax, the film of gelatine itself being unharmed and used over and over again. The metal sheet bearing an impression now becomes a mould, and this is placed in a press, and some special liquid gelatine ink is poured on to it, and a sheet of non-absorbent paper placed over. The press is now closed, and pressure being applied, it is obvious that the ink will leave the high lights and collect in the shadows. When the gelatine ink has set, the paper is removed, bearing the image, and is fixed in alum and dried.

**Wood Spirit or Wood Naphtha.** This is a crude form of methyl alcohol (see ALCOHOL, METHYL), and is used in the preparation of methylated spirit. The crude wood spirit is sometimes used instead of alcohol as a solvent in varnish-making, and in certain concentrated developers.

**Working up Prints.** See COLOURING and FINISHING: also ENLARGING. BROMIDE PAPER, and AIR-BRUSH.

## — X —

**X-Ray Photography.** See RADIOGRAPHY.

**Xylonite.** Another name for celluloid (*q.v.*).

## — Y —

**Yellow Filter or Screen.** See FILTER; also see SAFE-LIGHT.

**Yellow Fog.** See FOG.

**Yellow Stain.** See CLEARING BATH and STAINS.

**Yellowness of Prints.** See TONING; also STAINS. See also BROMIDE and GASLIGHT PAPERS, and FADING.

## — Z —

**Zapon Varnish.** A trade name applied to celluloid varnish. (See AMYL ACETATE.)

**Zincography.** See PHOTO-MECHANICAL PROCESS.

**Zoo Photography.** The increase in the number of zoological gardens in recent years has helped to popularise the photography of animals in captivity, and in Britain nearly all these zoos permit photographers to use hand cameras and sub-standard cine cameras on their premises. The only restrictions imposed are those that apply also to non-photographers, such, for example, as forbidding them to climb over barriers.

When the zoological gardens are privately owned (that is, owned by a private citizen or a commercial company) or belong to a scientific society (as do the zoos at London, Edinburgh and Dublin), enquiry should always be made as to possible restrictions on the photography of certain exhibits. Municipal and state-owned zoos usually tell visitors the position by notices at the gate.

From the photographer's point of view no two zoos are alike, and the differences in lay-out and arrangement of the exhibits make some subjects difficult in one zoo and comparatively easy in another. For example, the polar bears on the open-fronted Mappin Terraces in Regent's Park are easy subjects for the camera; at Whipsnade, where the bears are surrounded by tall iron railings with an iron-work barrier outside them,



## Zoo Photography

the bears are difficult to photograph well, unless the photographer makes friends with a member of the menagerie staff and is taken inside that outer barrier.

The chief problem of the photographer who seeks good pictures is the presence of the various bars and barriers; these, and their shadows, spoil animal portraiture. So do the ugly backgrounds.

Fine-mesh netting such as is used to confine birds and some of the less powerful animals need be no obstacle. If the camera has a lens of aperture  $f/4.5$  or  $f/6.3$ , and the photographer is able to press his lens firmly against those wires, they will not appear in the negative. Hold the camera 12 or 16 inches or more away from the netting, and it shows as an out-of-focus pattern over all the negative; but when the lens is pressed close against the wires they are so far out of focus that they fade out of the picture entirely. This applies to thin-gauge wire netting, and not to stout iron bars.

In London, Bristol, and Dublin and other zoos, lions, tigers and leopards are kept behind stout bars, and there is only one way of dodging those bars—the photographer must persuade a keeper in that section to take him inside the outer barrier so that he can poke his lens between the bars, while the animal is kept in control by the keeper, whom he knows and trusts.

At Whipsnade, Edinburgh and Dudley zoos some of the lions are in enclosures, which gives the photographer a chance to point his camera through the fencing with a clear field of view, while the camera (and its holder) is well out of the animal's reach. But that generally means that the lion or tiger is a long way off—say 20 ft. or 40 ft., a fact which means a small image on the plate if a lens of normal focal length is used. For such work as this the modern telephoto lens is ideal, and much of the best animal photography in such cases is done with a lens of focal length from two to three times the diagonal of the negative, preferably used in a reflex camera.

If some subjects in a zoo are difficult, others are as easy as any other kind of snapshotting. Elephants out of their homes and walking along the zoo paths; camels on the paths or on a lawn; monkeys in large and accessible cages, and large birds in big aviaries—these are as easy to take as a cart-horse in a field.

Houses with a dark interior, such as some of the reptiliaries and the aquariums, in which the creatures are viewed by artificial light, are admittedly difficult subjects, and many of the best pictures of these are taken on fast pan film by miniature cameras using  $f/1.5$  or  $f/2$  lenses, with slow

## Zoo Photography

automatic exposures which are successful only when the creatures are still.

Amateur workers inexperienced in the difficulties of zoo work will find their best subjects in the open enclosures, but there, even with easy subjects such as sitting bears and wolves, camels, antelopes, bison, eagles and vultures, they often come up against the problem of the bad background. One way out is to choose a moment when partial back lighting with the sun at the photographer's right or left front) throws the background into shadow and helps the creature itself to stand out clearly, with its outlines edged by the bright light.

A good zoo portrait requires (1) a good negative, obtained by generous exposure and development suited to the paper to be used; (2) satisfactory rendering of texture of fur or feather; (3) good modelling of the creature—that is "correct drawing."

The last point is important. By "correct modelling" is meant the shape of the creature, and the avoidance of a distorted rendering. You can distort the shape of an animal's head by pointing the camera steeply upwards in a close-up; or by taking an "end-on" animal with the creature too near the camera, so that you get the head of a cat and the haunches of a young kitten. (See PERSPECTIVE and DISTORTION.)

When the subject has a wide range of colour, as with certain birds, panchromatic material (with a two-times filter) is best; but for most subjects in a zoo a good "chrome" film or truly ortho plate will suffice, as there is little of the real red range of colours among jungle animals.

Reflex cameras are the regular outfit of the zoo photographer of experience, but some of the newer generation have adopted the miniature camera with a big-aperture lens and at least one long-focus lens.

Amateurs who undertake a little "free-lance" work in the hope of selling pictures for reproduction should note that there is always a demand for first-class zoo studies of the more interesting creatures. (See also NATURE PHOTOGRAPHY.)



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